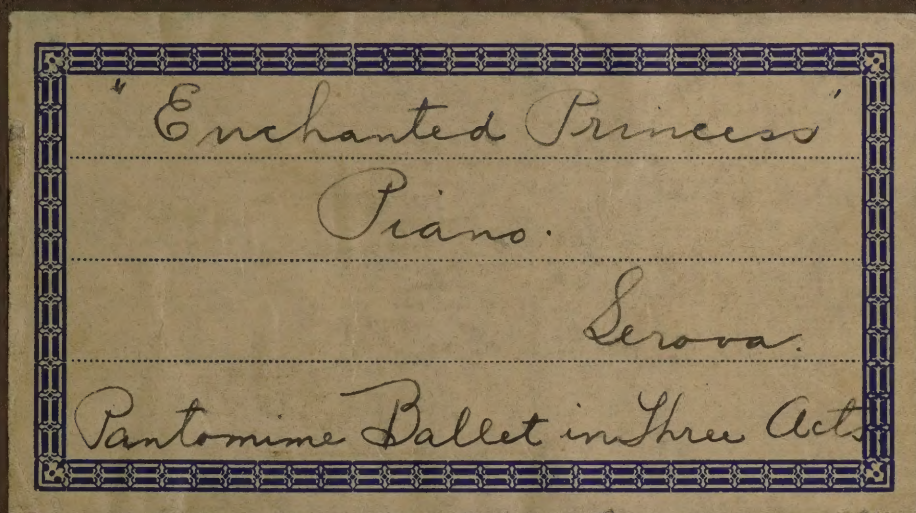


M
1523
.S47
E53
1920

Marie Landry -



M
1583
847
E53
1920

Marie Landry -

(1 of 2)

The Enchanted Princess

ACT I

THE ENCHANTED PRINCESS

PANTOMINE BALLET IN THREE ACTS

Arranged by Sonia Serova

Incidental Dance by Veronine Vestoff & Sonia Serova

(1) See notes on last page of this Act.

OVERTURE

Maestoso

Musical notation for the Overture, measures 1-8. The music is in 2/4 time, key of B-flat major. It features a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked *Maestoso*. Dynamics include *ff* and *p*.

CURTAIN

Musical notation for the Overture, measures 9-16. The music continues in the same key and time signature. Dynamics include *cre-*, *scen-*, and *do*. The tempo is marked *Andante*.

Musical notation for the Overture, measures 17-24. The music continues in the same key and time signature. Dynamics include *rit*, *Andante*, *Peasants bow.*, and *King*. The tempo is marked *Andante*.

Musical notation for the Overture, measures 25-32. The music continues in the same key and time signature. Dynamics include *pp*, *King*, *Pantomines*, and *1st Peasant*.

Musical notation for the Overture, measures 33-40. The music continues in the same key and time signature. Dynamics include *Peasant*, *crosses to*, *rep*, and *left*.

Musical notation for the Overture, measures 41-48. The music continues in the same key and time signature. Dynamics include *and*, *pp*, *bows*, *ho*, *Pantomines*, *pp riten*, and *Wait on Peasants*.

TREPAK

2

I

Molto vivace

First system of musical notation (measures 1-5). The piece is in 2/4 time with a key signature of one sharp (F#). The notation includes piano (p) and forte (f) dynamics, and a first ending bracket over measures 4 and 5.

Second system of musical notation (measures 6-10). It continues the melodic and harmonic development with piano (p) and forte (f) dynamics, and a triplet of eighth notes in measure 8.

II

8^{va}

Third system of musical notation (measures 11-15). This system features a variety of dynamics including piano (p), crescendo (cresc.), mezzo-forte (mf), and fortissimo (ff), with a first ending bracket over measures 14 and 15.

Fourth system of musical notation (measures 16-20). It continues with dynamic markings of fortissimo (ff), mezzo-forte (mf), and crescendo (cresc.), ending with a first ending bracket over measures 19 and 20.

8^{va}

Fifth system of musical notation (measures 21-25). This system includes dynamic markings of mezzo-forte (mf), sforzando (sfz), fortissimo (ff), and crescendo (cresc.), with a first ending bracket over measures 24 and 25.

III

Sixth system of musical notation (measures 26-30). The final system on the page includes dynamic markings of fortissimo (ff), piano pesante (p^o pesante), and crescendo (cresc.).

First system of musical notation, measures 1-6. The music is in G major and 2/4 time. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment.

Second system of musical notation, measures 7-12. The melodic line in the right hand continues with various articulations, and the left hand maintains its rhythmic pattern.

Third system of musical notation, measures 13-18, marked IV. This system introduces a more complex texture with chords and a melodic line. Dynamics include *mf*, *ten*, *ff*, and *mf*. The left hand has a more active role with eighth notes.

Fourth system of musical notation, measures 19-24, marked V. The music features a series of chords and a melodic line. Dynamics include *ff*, *sfz*, *mf*, and *sfz*. The left hand continues with eighth-note accompaniment.

Fifth system of musical notation, measures 25-30. The right hand has a continuous sixteenth-note accompaniment. The left hand has a simple eighth-note accompaniment. The dynamic is *f*. The instruction *cresc. poco a poco* is written above the staff.

Sixth system of musical notation, measures 31-36. The right hand continues with a sixteenth-note accompaniment. The left hand has a simple eighth-note accompaniment. The dynamic is *ff*. The instruction *cresc.* is written above the staff.

Seventh system of musical notation, measures 37-42. The right hand continues with a sixteenth-note accompaniment. The left hand has a simple eighth-note accompaniment. The dynamic is *ff*. The instruction *cresc.* is written above the staff. The piece ends with a final chord. The composer's name *P. Tschaiikowsky* and the dynamic *sfz* are written at the bottom right.

3) PANTOMINE

King Pantomines Court ladies right and left Bow to Queen

King Tantomines

Court ladies right and left

Bow to Queen

Queen Rises

AT77

Lead

down.

Handwritten musical score for "L'Espresso" by Franz Schubert, Op. 10, No. 1. The score is in 2/4 time, key of B-flat major, and consists of 70 measures. It features a piano introduction with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "f".

2^a - bassa

II & III

poco animato

Tempo I

70 animato

Tempo I

72

850

5

PANTOMINE

-7-

Pages Rise and advance to entrance up Right, & bow.

The first system of musical notation for 'Pantomine' is in 2/4 time, key of B-flat major. It features a piano (p) dynamic. The melody is in the right hand, and the bass line is in the left hand. The notation includes eighth and sixteenth notes, with some beamed sixteenth notes in the right hand.

Entrance Princess & Maids of Honor

The second system of musical notation continues the piece. It maintains the 2/4 time and B-flat major key. The melody and bass line continue with similar rhythmic patterns, including beamed sixteenth notes.

Princess curtseys She goes up, kisses Queens hand She beckons 1st Maid

The third system of musical notation continues the piece. It includes a crescendo (cres-) marking. The melody and bass line continue with similar rhythmic patterns.

of Honor then 2nd Maid, & 3rd Maid of Honor.

The fourth system of musical notation continues the piece. It includes a 'sempré' marking and a 'do' marking. The melody and bass line continue with similar rhythmic patterns.

6

PAS CLASSIQUE

Maids of Honor

The first system of musical notation for 'Pas Classique' is in 2/4 time, key of B-flat major. It features an Andante (And^{te}) tempo marking. The melody is in the right hand, and the bass line is in the left hand. The notation includes eighth and sixteenth notes, with some beamed sixteenth notes in the right hand.

The second system of musical notation continues the piece. It includes a 'dim' (diminuendo) marking. The melody and bass line continue with similar rhythmic patterns.

The third system of musical notation continues the piece. It includes a 'pp' (pianissimo) marking. The melody and bass line continue with similar rhythmic patterns.

First system of musical notation, measures 1-6. The music is in 3/4 time with a key signature of one flat (B-flat). The melody in the right hand features eighth-note patterns and rests, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *p* (piano) is present at the beginning.

Second system of musical notation, measures 7-12. The musical texture continues with similar eighth-note patterns in both hands. A dynamic marking of *f* (forte) appears at the start of the system.

II & IV

Third system of musical notation, measures 13-18. Measures 13-14 include the instruction *cresc* (crescendo). Measures 15-18 contain the vocal line with the lyrics "en do" written below the notes.

Fourth system of musical notation, measures 19-24. The right hand features a melodic line with various accidentals. The left hand has a consistent eighth-note accompaniment. Dynamic markings include *poco* (poco) and *f* (forte).

Fifth system of musical notation, measures 25-30. The right hand continues with a melodic line. Dynamic markings include *cresc* (crescendo), *scen* (scen), *poco* (poco), *a* (a), and *poco* (poco).

Sixth system of musical notation, measures 31-36. Measures 31-35 are grouped by a dashed line with an 8va (octave) marking above. Measure 36 ends with a double bar line and the instruction *D.S. al Fine* (Da Segno al Fine).

La Source - 400

Fant - 60

Trepak - from Nut Cracker Suite - 1.20.

Polka Piquante .35

Ambade Printaniere - P. Lacont. .35

Pantomime - Fantail - Ole Olson - .35

+ Creepy Creeps - Billie Taylor

Morning Mood - Grieg - .27

+ Valse Dainty - E. W. Ross

+ The Brook - Anita Hough

+ Butterflies - "

+ Huskies - Gertrude Laible - Louis Meyer

Bridal Valse - During Mazurka. Wachs .50



7 PANTOMINE

Mod^{to} Maids of Honor & Princess go to their places Herald steps forward

x Pages advance side by side to upper- Left entrance. —

sounds trumpet

Entrance of Prince

He bows

x Pantomimes his love to Princess x Asks her hand in

marriage x King gives Prince Princess' hand —

Prince kneels

kisses hand

Leads

her

centre

Bow and goes up stage

Curtsey Prince.

POLKA PIQUANTE

-10-

8 *All. Mod.to*
Intro: *mf* *rit* *tempo* *rit* *tempo* *mf* *S. I & V*

dim *mf* *cresc*

Fine *ff* *L.H.* *L.H.*

III

ff cresc

f tempo

cresc rit

IV L.H.

f ff

L.H.

ff mf

ff Presto

ff rit

Go to n^o V.
D.S. al Fine

9 PANTOMINE

moderato

p

Prince leads Princess to throne He bows goes centre

10 MAZURKA

Allegretto

I

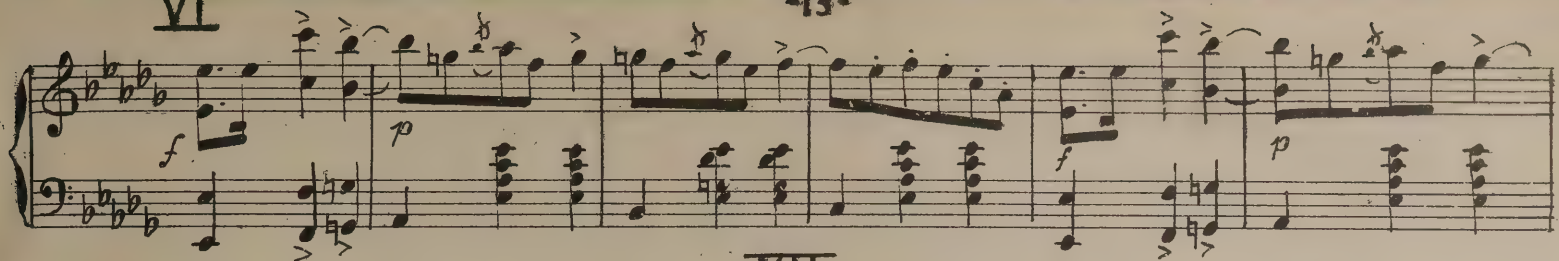
II

III

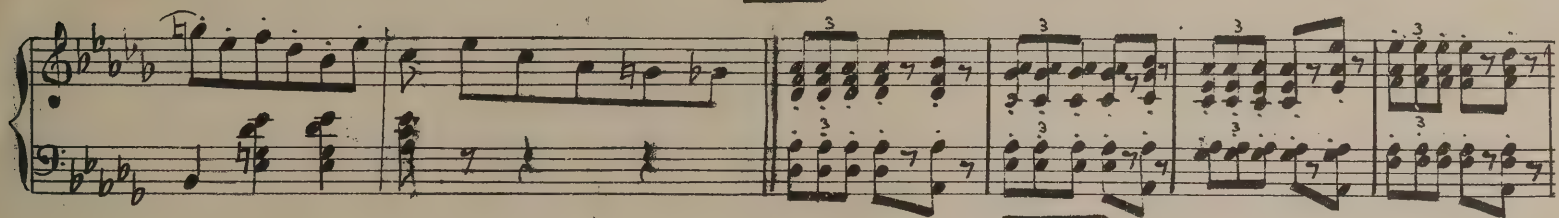
IV

V

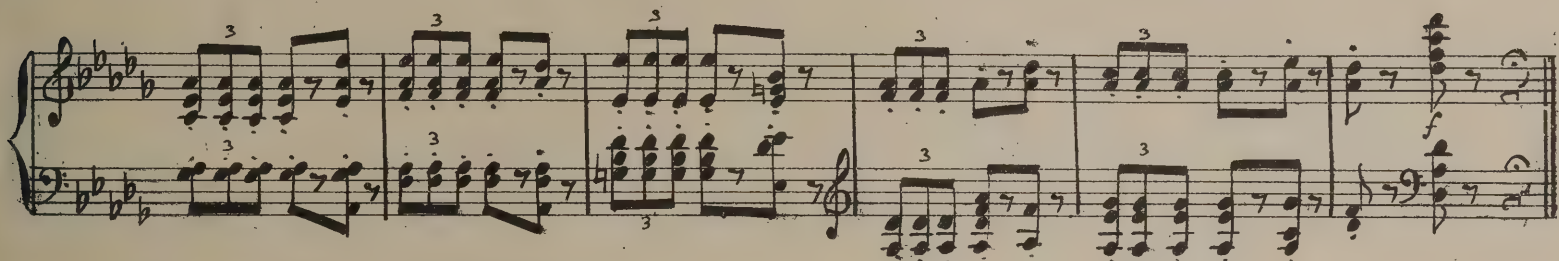
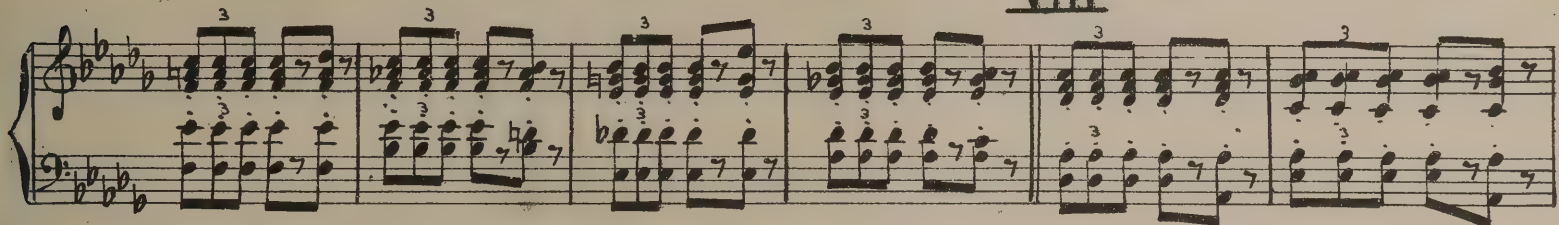
p



VII



VIII

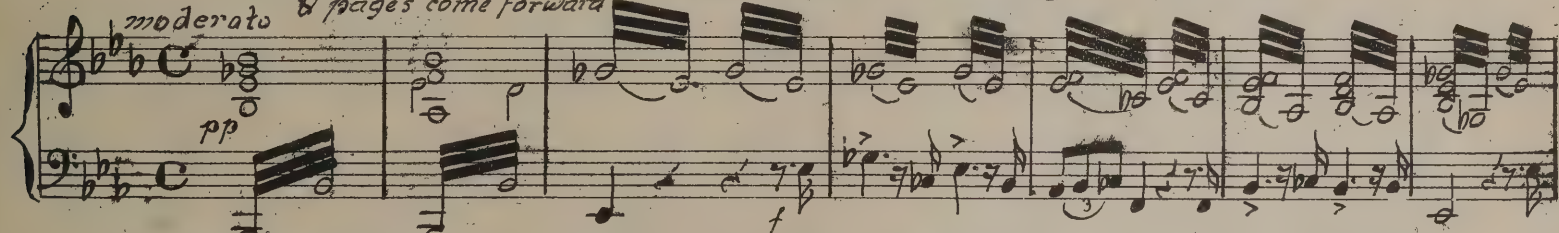


II

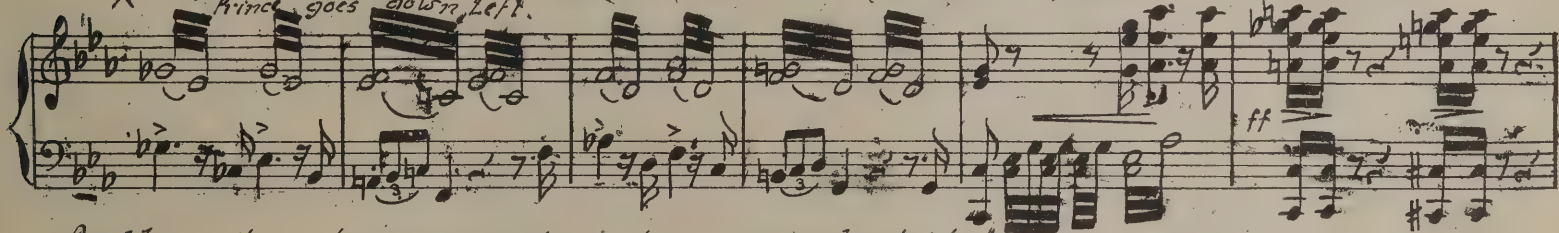
PANTOMINE

Prince walks up stage & pages come forward, shows Pages to fetch jewel bearers

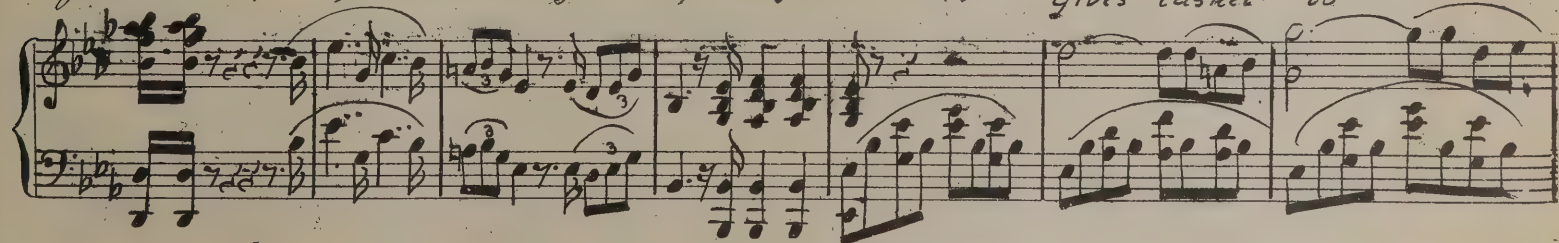
moderato



X Pages go up Left and pull on rose covered carriage Open door of Carriage

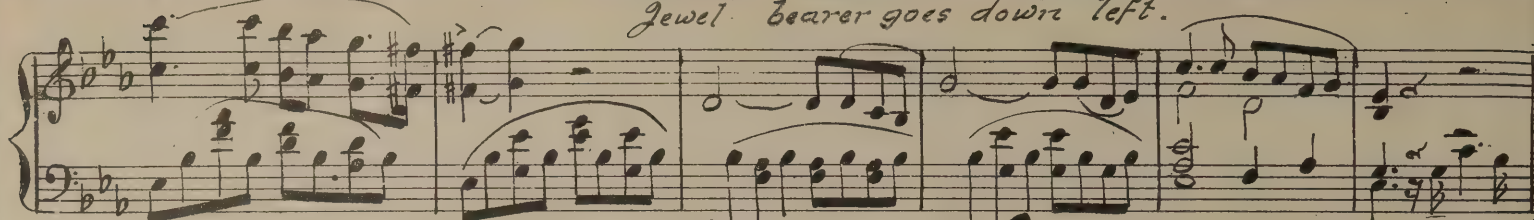


Jewel bearer steps out, runs around stage on toes, carries jewel casket high Gives casket to



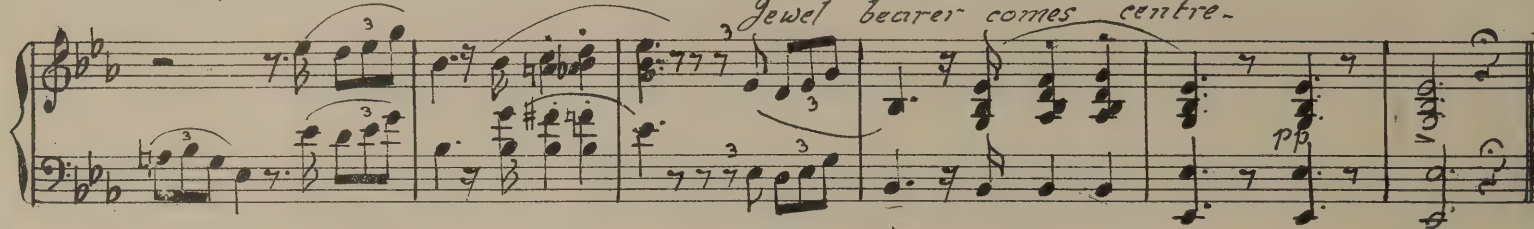
Princess

Princess admires jewels
Jewel bearer goes down left.



Maid of Honor exits up R. with casket

Jewel bearer comes centre.

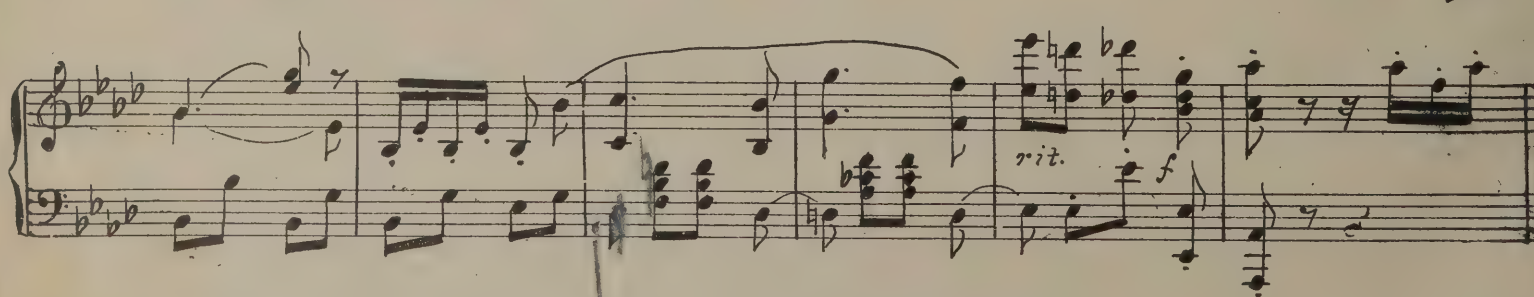
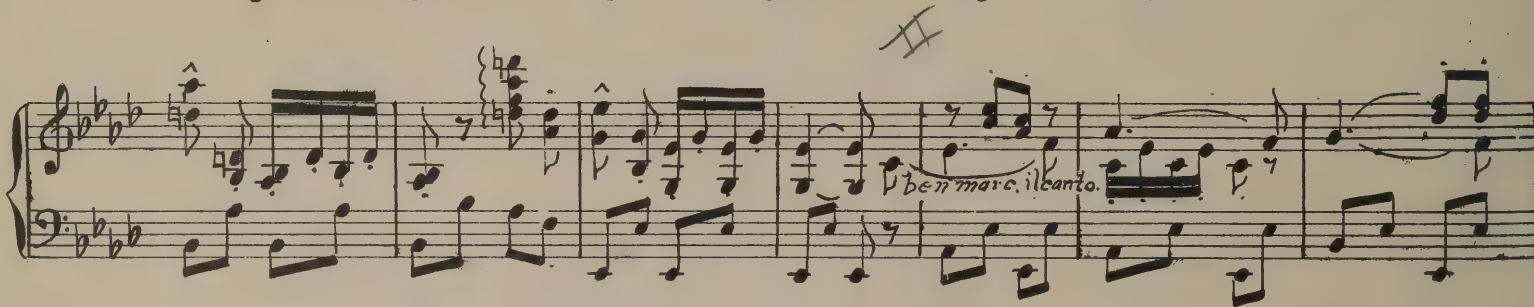
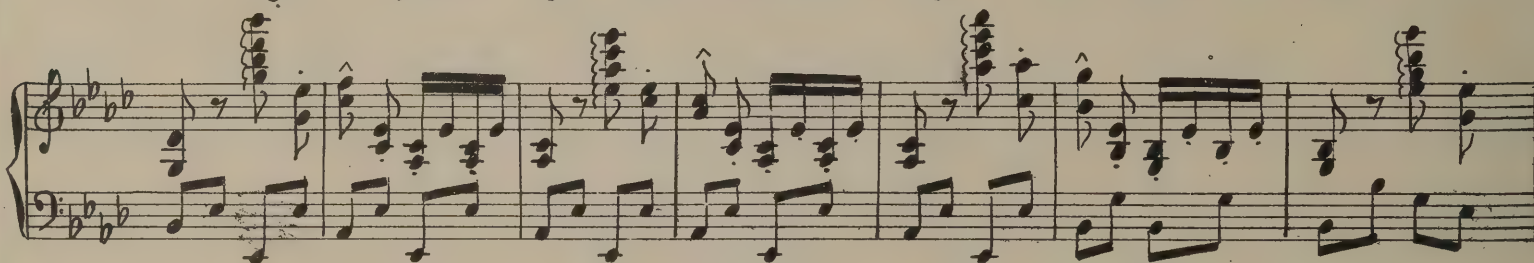
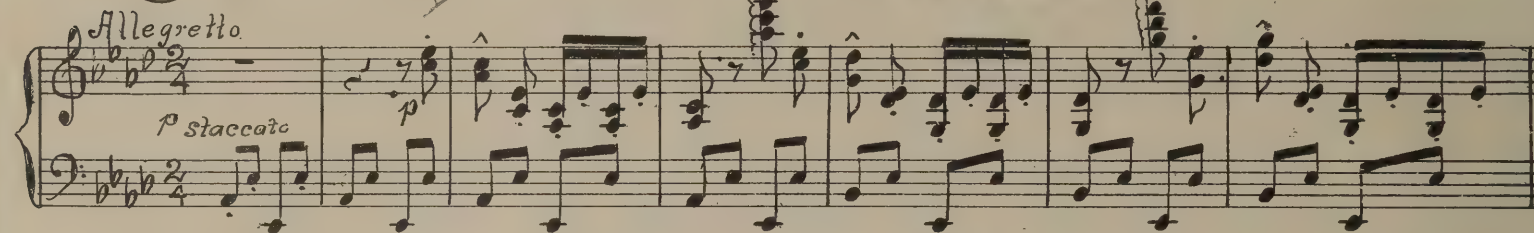


AUBADE PRINTANIERE

(12)

I

Polka



p *leggiere*

cresc

dim. *oprit* *a tempo* *f*

13

PANTOMINE

Stage Darkens. *Allegro Vivace*

Witch runs on, jumps

f

in center, spins on balls of feet, spins in place,

gets astride broom

mf

Gallops around stage to left

Shakes fist at princess

f

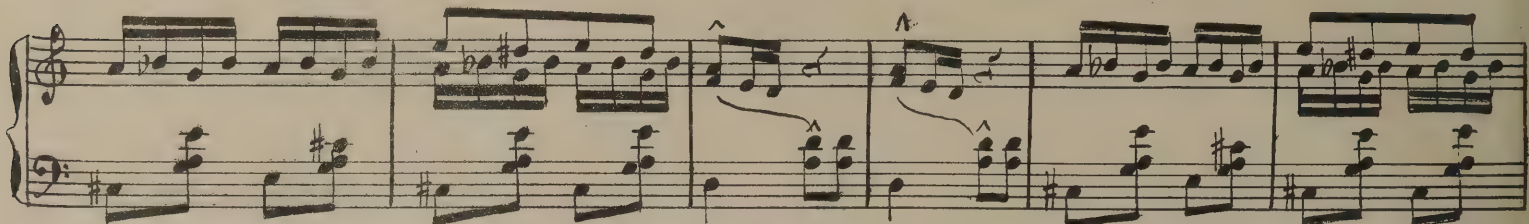
Gallops down right 16-

beckons baby witches



Entrance baby witches

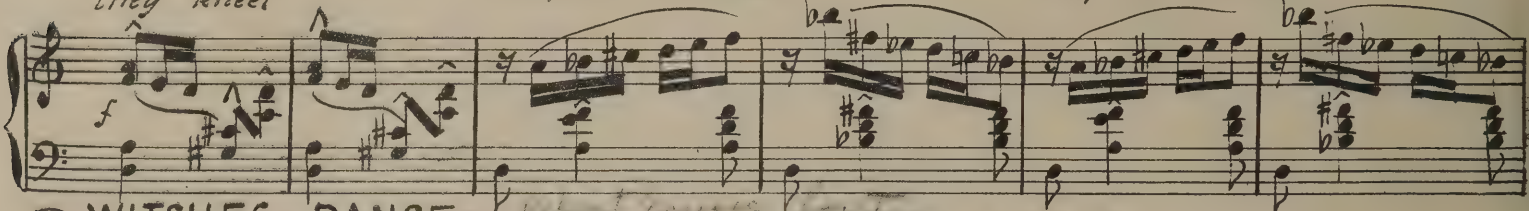
they run down right and circle witch



they kneel

Clap & scratch

clap & scratch.

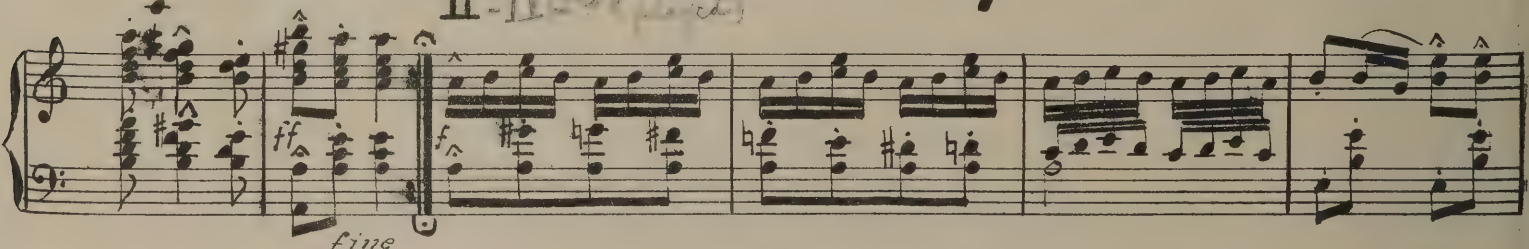


14 WITCHES DANCE

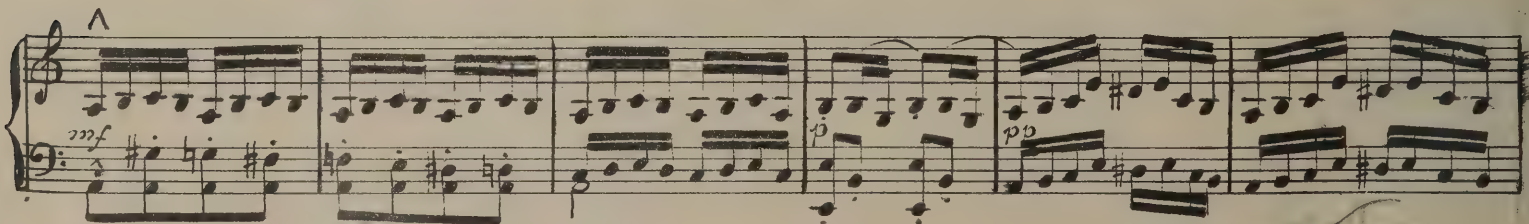
S. I. IV



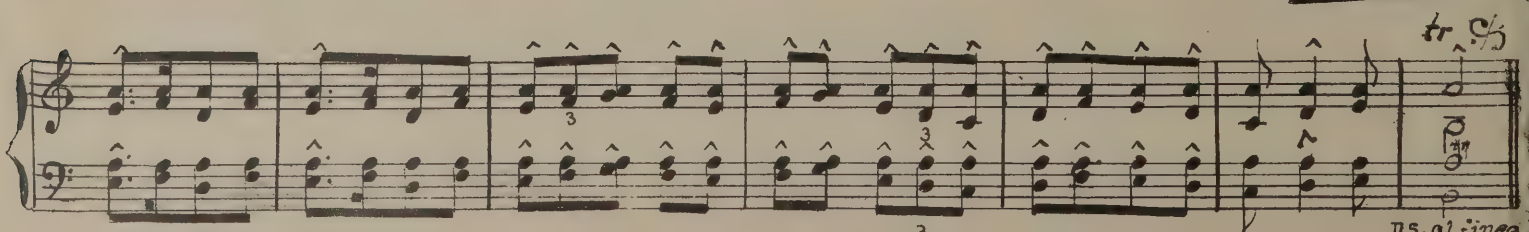
II - II (2nd place)



fine



III



15 BABY FAIRY DANCE

I

molto moderato

pp

The first section of the music, marked 'I' and 'molto moderato', consists of two systems of piano accompaniment. The first system begins with a piano (*pp*) dynamic. The music is written for piano and features a steady eighth-note accompaniment in the right hand and a more complex, syncopated melody in the left hand. The second system continues this pattern with similar rhythmic and melodic structures.

II

The second section, marked 'II', continues the piano accompaniment. It features more intricate melodic lines in both hands, with the right hand often playing sixteenth-note patterns. The left hand provides a harmonic foundation with chords and moving lines. The section concludes with a final cadence.

III

The third section, marked 'III', begins with a piano accompaniment that includes dynamic markings such as *poco*, *acc.* (accelerando), and *cresc.* (crescendo). The music features a mix of eighth and sixteenth notes, with the right hand often playing a more active melody. The section ends with a final flourish in the right hand.

Piu Mosso

sf p ff

2r 4r 4r 2r

cresc

ff p

(16) FAIRY QUEEN DANCE

Fairy Queen — sends off

pp

witches

Pantomimes

protection to Prince & Princess

Dance

I

2r

Musical score for section II, featuring a piano accompaniment in G major (one sharp) and 3/4 time. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The section concludes with a trill in the right hand.

III

Musical score for section III. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The section ends with a *poco* marking and a repeat sign.

Musical score for section IV. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The section is marked with *accel.* and *cresc.* markings.

Musical score for section V. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The section is marked with *sf* and *p* markings.

Musical score for section VI. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The section is marked with *ff* and *p* markings.

Musical score for section VII. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. The section is marked with *sf* and *p* markings, and concludes with a *cresc.* marking.

17 MARCH OF GUARDS

marche

Handwritten musical score for the first system of "March of Guards". It features a grand staff with treble and bass clefs. The music is in common time (C) and includes dynamic markings such as *pp* (pianissimo) and *3* (triplets). The notation includes various rhythmic values and accidentals.

Varound

Handwritten musical score for the second system, labeled "Varound". It continues the grand staff notation with treble and bass clefs. The music includes dynamic markings like *p* (piano) and *3* (triplets).

in 2'

Handwritten musical score for the third system, labeled "in 2'". It continues the grand staff notation with treble and bass clefs. The music includes dynamic markings like *p* (piano) and *3* (triplets).

turn face

Handwritten musical score for the fourth system, labeled "turn face". It continues the grand staff notation with treble and bass clefs. The music includes dynamic markings like *sempre* (sempre) and *3* (triplets).

slip

monacles

Handwritten musical score for the fifth system, labeled "slip" and "monacles". It continues the grand staff notation with treble and bass clefs. The music includes dynamic markings like *mf* (mezzo-forte) and *3* (triplets).

Handwritten musical score for the sixth system. It continues the grand staff notation with treble and bass clefs. The music includes dynamic markings like *3* (triplets) and various accidentals.

Finale. Peasants come down

-21-

Court Ladies

The first system of musical notation consists of a grand staff with a treble and bass clef. It begins with a piano (*p*) dynamic marking. The melody in the treble clef is composed of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes. A slur covers the first four measures.

advance

Fairy Queen & baby Fairy advance

The second system continues the musical piece. It features an 8-measure rest in the treble clef, indicated by a dashed line with the number 8. The bass clef continues with eighth notes. Triplet markings (3) are present in both staves towards the end of the system.

Pages and jewel bearer

Maids of

The third system of musical notation includes an 8-measure rest in the treble clef, marked with a dashed line and the number 8. The bass clef continues with eighth notes. Triplet markings (3) are used throughout the system.

honor

King and Queen

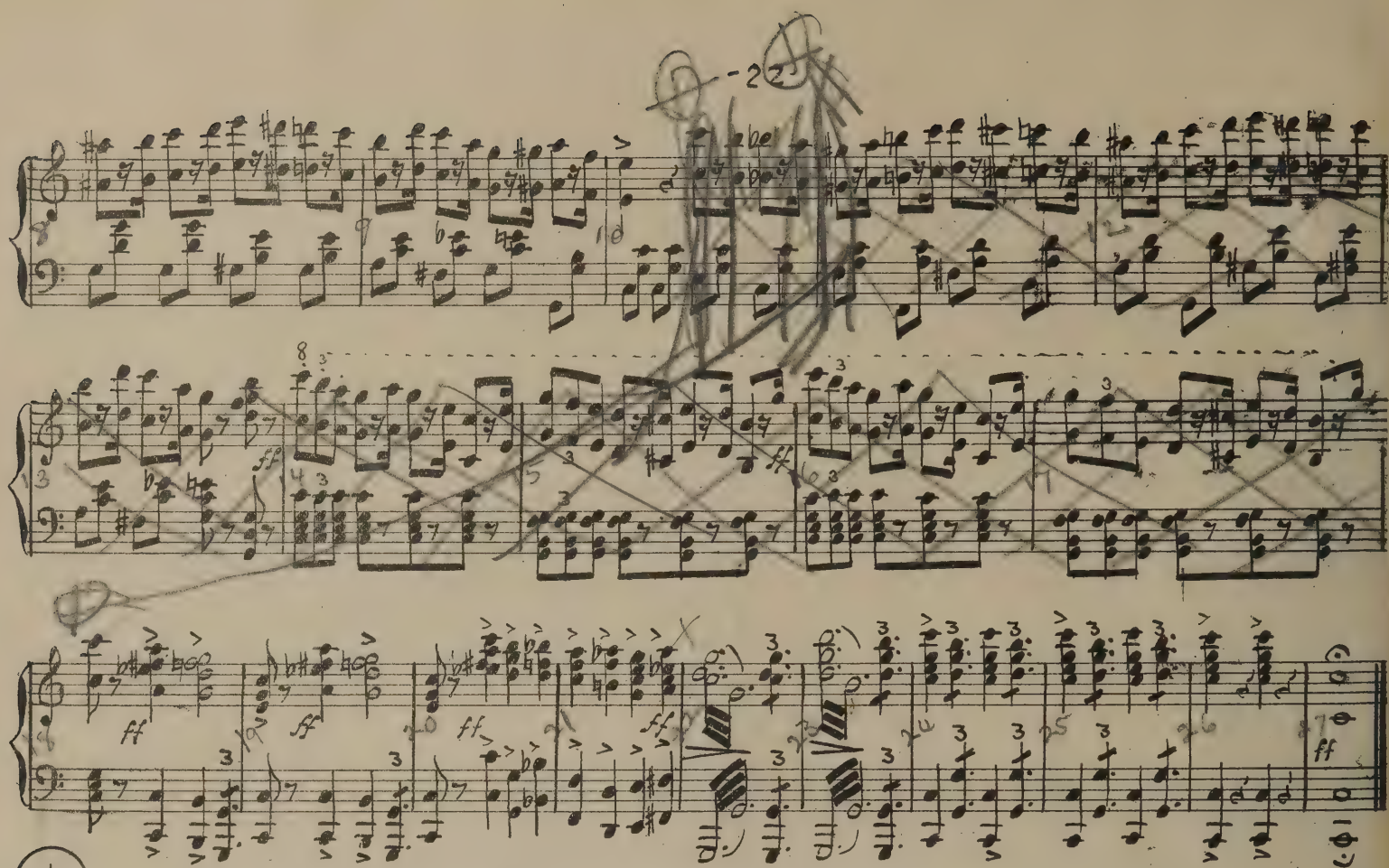
The fourth system features an 8-measure rest in the treble clef, marked with a dashed line and the number 8. A fortissimo (*ff*) dynamic marking is present in the bass clef. Triplet markings (3) are used in both staves.

Prince & Princess

Dance

The fifth system includes an 8-measure rest in the treble clef, marked with a dashed line and the number 8. A fortissimo (*f*) dynamic marking is present in the bass clef. Triplet markings (3) are used in both staves.

The sixth and final system of musical notation on this page. It features a 2-measure rest in the bass clef and a 3-measure rest in the treble clef, both indicated by dashed lines and numbers. The notation continues with eighth and sixteenth notes.



Guide for Music of the Enchanted Princess Ballet: Act I. — The music has mostly been taken from the Ballet of "La Source", The "Ross Jungnickel" Publication having the most selections arranged for orchestra. For orchestrations, we refer to G. Schirmer, 3 East 43rd st, New York City.

- ① Overture - Prelude - Act I La Source
- ② Trepak - Nut Cracker Suite by Tchaikowsky
- ③ Pantomime - No II - Act I La Source
- ④ Russian Court Dance - not orchestrated.
- ⑤ Pantomime - No II - Act I - La Source.
- ⑥ Pas Classique - No II Act I - La Source
- ⑦ Pantomime : No III - Act I - La Source
- ⑧ Polka Piquante - (High Ball by Lee Roberts.)
- ⑨ Pantomime - Mazurka - Act II La Source
- ⑩ Mazurka - Act II - La Source
- ⑪ Pantomime - Act I - Scene III La Source
- ⑫ Aubade Printanière - by P. Lacombe
- ⑬ Pantomime. Fanitoul by Ole Olson.
- ⑭ Witches Dance - Fanitoul by Ole Olson
- ⑮ Baby Fairies Dance - Act I No XII La Source
- ⑯ Fairy Queens Dance - Act I No XII La Source
- ⑰ March of the Guards - March de la Caravan La Source
No IV

THE ENCHANTED PRINCESS

ACT II

-1-

THE ENCHANTED PRINCESS

Pantomime Ballet in three Acts - Arranged by

Sonia Serova.

ACT II

Un peu Animé OVERTURE

The musical score is written for piano and voice. It begins with an Overture in 2/4 time, marked *Un peu Animé*. The key signature has two sharps (F# and C#). The piano part features a rhythmic melody with many beamed sixteenth notes. The vocal part enters with the lyrics "they spin they nod" and "Witches spin". The score includes various musical notations such as *f* (forte), *8va* (octave up), and *sempre es in marcato*. The lyrics continue with "and nod", "Witches spin", "and nod", "All continue spinning", and "Witches get up run round spinning wheel. backs to audience."

they spin they nod

Witches spin

and nod

Witches spin

and nod

All continue spinning

sempre es in marcato.

Witches get up run round spinning wheel. backs to audience.

② DANCE OF THE BABY WITCHES

INTRO:
mod^{to}

Musical notation for the Intro section, measures 1-8. The key signature has one flat (B-flat). The time signature is 6/8. The notation is for piano, with a *mod^{to}* tempo marking. The first four measures are marked *mf*. The notation includes various chords and melodic lines in both staves.

I-VII $\frac{8}{8}$ L.H.

allegretto

Musical notation for the first system of the main section, measures 9-14. The notation is for piano, with a *mod^{to}* tempo marking. The first four measures are marked *mf*. The notation includes various chords and melodic lines in both staves.

Musical notation for the second system of the main section, measures 15-20. The notation is for piano, with a *mod^{to}* tempo marking. The first four measures are marked *mf*. The notation includes various chords and melodic lines in both staves.

Musical notation for the third system of the main section, measures 21-26. The notation is for piano, with a *mod^{to}* tempo marking. The first four measures are marked *mf*. The notation includes various chords and melodic lines in both staves.

Musical notation for the fourth system of the main section, measures 27-32. The notation is for piano, with a *mod^{to}* tempo marking. The first four measures are marked *mf*. The notation includes various chords and melodic lines in both staves.

Musical notation for the fifth system of the main section, measures 33-38. The notation is for piano, with a *mod^{to}* tempo marking. The first four measures are marked *mf*. The notation includes various chords and melodic lines in both staves.

This page contains a handwritten musical score, page 3, consisting of six systems of staves. Each system has a treble staff and a bass staff. The music is written in a style that appears to be from the late 19th or early 20th century. The key signature is B-flat major (two flats). The time signature is not explicitly written but appears to be 4/4 based on the notation. The score includes various musical notations such as notes, rests, and chords. Dynamic markings include *pp* (pianissimo) and *ff marc* (fortissimo marcato). Section markers III, IV, and V are present. There are also some performance instructions like *8va* (octave up) and *pp* (pianissimo) near the end of the page. The handwriting is in dark ink on aged paper.

III

pp

IV

ff marc

V

8va

pp

VI

D.S. al fine

III

PANTOMINE

Witch Spiteful rises — looks off Left — goes down stage

pantomimes to baby witches who exit — looks off — and

shakes fist — sits — and

spins.

Enters Princess

sees spinning wheel

5.

8va

sees witch & walks down

stage

pantomimes: 9 want to spin

Witch shakes head

Princess stamps foot

sempre e ben

Witch rises, Princess

marcato

seats herself

Princess spins

ff

IV

PANTOMINE

Pricks finger

Andantino

Princess puts finger in mouth. Yawns & witch pantomimes triumph

Princess holds up finger

Witch pretends

sympathy

Princess rises & witch guides her across stage

Princess

Entrance of Baby Witches

sleeps

Witch walks backwards up stage & takes position

moderato

(V) PANTOMINE

Play

Enter Baby

Fairies

stand center

and look

They shoo off baby

witches

Fairy Queen enters

meantime

Fairy Queen

threatens

witch

Witch

sinks

to

ground

Fairy

Queen

polkas

six

Run down Right

Pause

Entrance

Guardian nymphs

times

poco

d

poco

Guardian nymphs

dance till in

line across

stage

and then

in circle

accel

accel

cresc

round Fairy Queen They kneel Fairy Queen

bids them carry Princess Guardian spirits go to Princess &

carry her

VI PANTOMINE

Allo VIVO Fairy Queen exits - - - Witch looks up & rises

Goes to centre & turns her back Falls arms - Prince enters

sees spinning wheel sees witch Goes to her pleading Witch shakes fist - Prince

sideways Good f - Fairy appears, beckons Prince Prince throws - witch rushes

Guide for Music of the 2nd Act. - Mostly taken from the Ballet of "La Source"

- Overture. № 17. Act II La Source. -
- I Pantomine - № 17. " " "
- II Dance of the Baby Witches. (Creepy Creeps by Billie Taylor.)
- III Pantomine - № 17. Act II - La Source
- IV Pantomine. - Pas de la Gugla - Act I La Source.
- V. Pantomine. - Variation de Naita. Act I La Source.
- VI. Pantomine. - Divertissement. Act II - La Source

endeavor to pass Witch makes step

(Go To sign)

End. off after Fairy Queen.

END of ACT II.

The Enchanted Princess

ACT III

ACT III

I. OVERTURE

Allegretto pastorale (♩ = 60)

p dolce
Ped.
Curtain
Ped.
Ped.
Ped.
Ped.

II. A SPRING MORNING.

A

Moderato

dim.
8va
8va

This section of the musical score consists of five systems of staves. The first system shows a piano introduction with a treble and bass staff, featuring a melodic line in the treble and a supporting bass line. A handwritten '8' and a circled 'X' are present above the staff. The second system continues the piano part, with a 'dim.' (diminuendo) marking. The third system shows a transition to a violin part, with a treble staff and a bass staff. A handwritten '6' is above the treble staff. The fourth system is marked 'B' and 'All. to', with a treble staff and a bass staff. A handwritten '6' is above the treble staff. The fifth system is marked 'Ob. Ct.' and 'rall.', with a treble staff and a bass staff. A handwritten '8' and a circled 'X' are present above the staff.

DANCE

This section of the musical score consists of two systems of staves. The first system is marked 'I' and 'All. non troppo', with a treble staff and a bass staff. A handwritten '8' and a circled 'X' are present above the staff. The second system is marked 'a tempo', with a treble staff and a bass staff. A handwritten '8' and a circled 'X' are present above the staff.

II

Cor.

System II of the musical score. It features a piano accompaniment in the left hand and a cornet part in the right hand. The key signature is one sharp (F#). The tempo is marked 'a tempo'. The system includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

III

cresc.

System III of the musical score. It continues the piano accompaniment and cornet part. The tempo is marked 'a tempo'. The system includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

molto rall.

a tempo

System IV of the musical score. It continues the piano accompaniment and cornet part. The tempo is marked 'a tempo'. The system includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

Furti

System V of the musical score. It continues the piano accompaniment and cornet part. The tempo is marked 'a tempo'. The system includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

IV

cresc.

System VI of the musical score. It continues the piano accompaniment and cornet part. The tempo is marked 'a tempo'. The system includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

V

System VII of the musical score. It continues the piano accompaniment and cornet part. The tempo is marked 'a tempo'. The system includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

f. c. a. v.

System VIII of the musical score. It continues the piano accompaniment and cornet part. The tempo is marked 'a tempo'. The system includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

Cor.

cresc.

(C) GROUPS VI *Scarpa*

Pulse

II

VII

La tempo

VIII

a tempo

INTERLUDE (play from *a* to *b*)
D: THE BROOK

Allegro

E BUTTERFLIES

First system of a musical score in G major (one sharp). The treble clef contains a melody of eighth and sixteenth notes. The bass clef contains a harmonic accompaniment of chords and single notes.

F *Allegro*

Second system of the musical score. It begins with a piano fortissimo (*ff*) dynamic marking. The treble clef features a complex texture with many beamed sixteenth notes. The bass clef continues the accompaniment. A handwritten word "Petals" is written above the treble staff, and a Roman numeral "I" is written above the first measure of the treble staff.

Third system of the musical score. The treble clef contains a melody with slurs and sixteenth-note patterns. The bass clef provides a steady accompaniment.

Fourth system of the musical score, marked with a Roman numeral "II". It includes vocal lyrics: "cre", "seen", and "do". The treble clef has a melody with triplets and sixteenth notes. The bass clef has a simple accompaniment. Dynamics include piano (*p*).

Fifth system of the musical score. It features triplets in the treble clef. The bass clef has a melody with slurs. Dynamics include piano (*p*) and piano fortissimo (*ff*). The word "Ted" is written below the bass staff, followed by an asterisk and "Ted" again.

Sixth system of the musical score, marked with a Roman numeral "IV". It contains the word "Ted" written below the bass staff, followed by an asterisk and "Ted" again. The treble clef has a melody with slurs and sixteenth notes. The bass clef has a simple accompaniment.

Seventh system of the musical score. It includes the lyrics "cre", "seen", "do", and "rall". The treble clef has a melody with slurs and sixteenth notes. The bass clef has a simple accompaniment. The word "rall" is written below the bass staff.

Early Blues

-7-
HUSHEEN

I Tempo di Gavotte

The musical score is written for piano and features a delicate accompaniment. It is divided into three sections, labeled I, II, and III. Section I, marked 'Tempo di Gavotte', begins with a piano introduction in the right hand, followed by a melody in the left hand. The tempo is indicated as 'Tempo di Gavotte'. Section II is marked 'II' and continues the melody. Section III is marked 'III' and concludes the piece. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'delicatamente' (delicately). The key signature is one flat (B-flat), and the time signature is 2/4.

p
delicatamente

I

II

III

gr
c/c

IV PANTOMINE

Maestoso Fairy goes up stage, sees prince coming--- She motions

Enters - Prince *f* tired, walks jump stage! He sees

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is marked *Maestoso*. The lyrics are: "Fairy goes up stage, sees prince coming--- She motions Enters - Prince *f* tired, walks jump stage! He sees".

quad. nymphs to surround princess. Fairy - walks up centre - and stands good Fairy, & kneels to her she motions guard. nymphs to separate Prince rises, walks *f* down stage

This system contains the next two staves of music. The lyrics are: "quad. nymphs to surround princess. Fairy - walks up centre - and stands good Fairy, & kneels to her she motions guard. nymphs to separate Prince rises, walks *f* down stage".

All^{to}o cantabile. Prince walks slowly around stage towards - stage

This system contains the first two staves of the third system of music. The tempo is marked *All^{to}o* cantabile. The lyrics are: "Prince walks slowly around stage towards - stage".

Bends towards - her He dolce kisses her

This system contains the next two staves of music. The lyrics are: "Bends towards - her He dolce kisses her".

He steps back - down stage Princess

This system contains the first two staves of the fifth system of music. The lyrics are: "He steps back - down stage Princess".

awakens She holds her hands to her He joins

This system contains the first two staves of the sixth system of music. The lyrics are: "awakens She holds her hands to her He joins".

her Guard. Nymphs form in straight line Good Fairy goes down R.

This system contains the final two staves of music on the page. The lyrics are: "her Guard. Nymphs form in straight line Good Fairy goes down R."

VI PANTOMINE

- 9 -

All° vivace

Bⁿ

Fl
ob
cl.

Herald enters
Cor. Timb.

Quat King & Queen enter

tutti

Queen goes to Princess

King follows.

Court Ladies enter
Slower

marcato

Peasants enter

Bow to King & Queen

Maids of Honour enter

Curtsey low

Enters Jewel Bearer

Maids of honour fix the veil on Princess

Jewel Bearer rises

2

Went to Prince leads Princess

to centre

Tempo di Mazurka

VII BRIDAL VALSE
Mod to Prince leads Princess to centre *Tempo di Mazurka*

The musical score is written for piano and violin. It begins with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Tempo di Mazurka'. The score is divided into three sections: I, II, and III. Section I starts with a piano introduction marked 'mf leggiero' and 'sfz'. It features a series of chords and melodic lines. Section II is marked 'ben ritmato' and 'mf'. It includes a 'con eleganza' instruction. Section III is marked 'rapidamente' and '3'. The score concludes with a final chord. Performance instructions include 'Ped *' (pedal) and '8...' (octave). The score is written in a clear, legible style with standard musical notation.

[illegible]

VIII FINALE GALOP

-12-

mod^{to}

The musical score is written for piano in 2/4 time, featuring a series of chords and melodic lines. The lyrics are written below the notes, and the tempo is marked 'mod^{to}'. The score is divided into systems, with some systems starting with a repeat sign. The lyrics include:
 leggiero Maids, peasants, court, ladies, nymphs, move
 to places All step & hop. All run & stamp
 All paddle step backwards leggiero They turn out to
 places, Fairy Queen, Witch & babies take places up centre
 Fairy Queen, Witch & Babies lead down Right
 and Left Ring, Queen ^{cresc.} & princess lead *ff* to centre Maids
 fall in *ff* behind *pp* Baby guardians *cresc.*

run on, present do bridal poco a bouquet poco

pp Enter Palace Guards

cres Spirits cern close in

Herald - do joins sf rose bearer All

balance All walk around

sf and retire

All pivot, sf turn, take position.

End.

Guide for music of *The Enchanted Princess*. Ballet
Act III. The music has been taken mostly from the
Ballet of *La Source*.

- 1 Overture.. *Morning Mood* by Edu. Grieg
 - 2 *Spring Morning*.
 - a *Prélude et la Romanesca* - Ballet of *Reymonda*
 - b *Allegro* from Act II. *La Source*
 - c *Valse Dainty* by E. M. Rosner
 - d *The Brook* by Anita Kough
 - e *Butterflies* by Anita Kough
 - f *Faust Ballet* - *Allegro* No VI
 - 3 *Husleen* - *Savotte facile* . . . by Louis Meyer
 - 4 *Pantomime* - *Scène finale* - Act I *La Source*
 - 5 *Pantomime* - *Scene and Dance* Act I
 - 6 *Pantomime* - *Dance circassienne*
 - 7 *Bridal Valse* - *During the Mazurka*.. by Wachs
 - 8 *Final Galop*.. *Galop* No 14 from act I. *La Source*
-

M
1523
.S47
E53
1920

Mari Landry.

"Enchanted Princess"

Notes

Serova

11
1523
1547
E53
1920
(208)

The Enchanted Princess



Pantomime Ballet in 3 Acts

By

SONIA SEROVA



Incidental Dances

By

VERONINE VESTOFF

And

SONIA SEROVA



Vestoff-Serova Russian School of Dancing, Inc.

26 East 46th Street, New York City

LIST OF CHARACTERS.

King Goodheart. — Queen Truelove. — Princess Xenia, their daughter. — Prince Charming. — The Fairy Queen. — Witch Spiteful. — Jewel Bearer. — 3 Maids of Honour to the Princess. — 4 Ladies of the Court. — 6 little Good Fairies. — 6 Little Witches. — 12 Soldiers of the Palace Guard. — 6 Guardian Nymphs of the Island of Love. — 2 Pages. — 2 Baby Elves. — Herald. — Rose Bearer

SYNOPSIS

ACT I. — The Throne Room. — The Court are celebrating the seventeenth birthday of Princess Xenia. — Prince Charming arrives, bringing with him a casket of Jewels as a gift and is betrothed to Princess Xenia. — The festivities are interrupted by the appearance of the Witch Spiteful who reminds the Prince & Princess of the curse laid upon the latter at the time of her birth. The Fairy Queen appears & driving out the witch, promises her help & protection.

ACT II. — The Spinning Chamber. — Witch spiteful disguised as an old woman, and her baby attendants lure the Princess to the spinning Chamber with their incantations. The Princess enters & insists on trying her hand at the spinning; she pricks her finger & falls asleep. The witch is jubilant, but her triumph is cut short by the entrance of the Fairy Queen who overcomes her & bids the Guardian Nymphs carry off the Princess to safety. Prince Charming enters searching for the Princess, the Witch threatens him, but catching sight of the Fairy Queen, she throws the witch to ground & exits after the Fairy Queen, vowing to find & rescue his princess.

ACT III. — The Island of Love. — The Princess lies sleeping, surrounded by the Nymphs of the Island & watched over by the baby Elves. Prince charming aided by the Fairy Queen finds his way to the Island. He awakens the Princess with a kiss. The King & Queen arrive followed by all the Court, the Bridal Veil is fixed on the Princess' head and the curtain falls amid general rejoicing.

STAGE SETS

ACT I. — The throne Room in the Palace of the King Goodheart. — Interior set, pillars & arch effect if possible; if not, oak set could be used and failing this, a straight curtain all round is best with draperies at the various exits. The Throne should be raised on a large square dais with 2 wide steps leading down on all 3 sides; Canopies above them if possible. Two heavy but artistic seats with seating room for two on each of them, are needed for the Court Ladies.

ACT II. — The Spinning Chamber, — Interior oak set, old fashioned. If possible with turret windows. Six small spinning wheels with stools. One large one, with an old fashioned high backed chair before it. Couch with ends, but no back.

ACT III. — The Island of Love. — Exterior wood set. If possible with trees in blossom. A couch, raised on a flat grassy platform, stands under an arbor of crimson & pink Rambler roses. The couch itself may be draped with soft length of chiffon, in various pale shades, or covered with a tiger skin, or with a flower strewn cloth. This last effect is obtained by sewing paper flowers on to a piece of apple green sateen.

STAGE PROPERTIES.

ACT I. — A. — A pale pink scarf of chiffon 3 1/2 yards long & 1 1/2 yards wide. placed on steps of the dais, used at close of Trio of Maids of Honour.
B. — A rose covered carriage drawn by length of ribbon, in which the Jewel Bearer makes her entrance.

C. — Casket of jewels she carries.

II. — Throne & Dais

E. — 2 benches.

ACT II. — a) 6 small spinning wheels. b) 6 small stools c) 1 large wheel d) 1 large chair e) couch.

ACT III. — a) Bridal Wreath & Veil. b) Bridal Bouquet c) Rose Arbor. d) platform e) grass cloth f) couch g) couch cover — h) 2 baskets of rose petals.

COSTUME NOTES.

King & Queen - Medieval court costumes. A Russian effect in the Queen's costume which should be of white & gold being obtained by the high Russian Crown & long veil she wears. Her hair is worn in 2 heavy plaits, which should hang to her knees, and be braided with ropes of pearls.

The Court Ladies wear the mediæval Russian gown, long & straight with heavily jeweled & embroidered panels back & front & wide sleeves & high Russian headdresses.

The Peasants, typical Russian peasant costumes.

The Princess may wear anything she pleases, but the following idea is rather attractive. A soft, full skirt reaching half way between the knee and ankle of shell pink Georgette, a bodice of the same with wide sleeves loose at the wrist & bordered with white swansdown & just stirred round the top quite low in front. Over this is worn sleeveless and 3/4 length Russian coat of shell pink satin belted in at the waist. The bottom of the coat being bordered with wide white swansdown too. The coat is hollowed out in the neck, and a Medici collar of pink net, sewn with rhinestones stands off. A Russian brace, not too large is worn of rhinestone pearls & turquoises. The stones also ornament the little bodice just where it shows in front, also the ends of the soft satin sash which belts in the coat.

The Prince Charming should wear a hunting costume in green & brown with the soft, brown boots up to the thigh, & a cloak.

The Witch Spiteful is not an old witch, but a young & handsome one in midnight blue with many flashing sequins, and a head dresses to represent a bat. In act II she takes off this head-dress & covers herself with a cloak, and pretends to be an old woman.

The baby witches should wear minute ballet skirts & tight fitting, low necked & sleeveless bodices of satin of either scarlet or cerise. The regular witches hat, tied on with ribbons under the chin, a humped up black velvet cat is fixed on to the R shoulder strap. Cerise or scarlet socks & black ballet shoes.

The Good Fairies wear pale blue ballet skirts & satin bodices, gold stars in their hair, pale blue socks & shoes & big bows of gold colored tulle on the R shoulder strap.

The Fairy Queen has a ballet skirt of blue, but an entire overdress of gold lace. the bodice cut very low, one shoulder strap of blue ribbons tied on top, the other of gold tulle. Circlet & golden star in her hair. Flesh pink tights and shoes.

The Jewel Bearer should wear a baby bodice of iridescent trimming & several soft skirts of chiffon in different shades, pink, blue, lavender, green & yellow. A Juliet cap of many coloured stones completes the costume.

The Guardian Nymphs & Rose Bearer in soft floating chiffon dresses, on Greek lines, in several pale colors, bare feet & arms. Hair loose & garlands of flowers.

The Palace Guards: Dark blue trousers, with red stripe. Short belted coat of scarlet with brass buttons, patent leather shoes, monocle, white kid gloves, cane & Busby.

Baby Elves, nothing at all, but the shortest little white, (or pale green) silk garment. Like a tiny chemise, gold ribbon round the head, & each one carries a bulrush.

Herald & Pages in typical stage costume of these characters

Maids of Honour in glorified evening gowns, half way between knee & ankle, of silver & lace. Wreaths of roses in the hair, tied with ribbons at back, with long ends, flesh pink tights, & toe slippers.

The only change of costume is for the Princess. In the last act the Fairies are supposed to have dressed her. She should wear a soft clinging Greek gown of palest green, no stockings, but Greek sandals of soft champagne colored kid. The Bridal wreath is of orange blossom, the veil either lace or tulle.

-1-
ACT I

Note.— The Pantomime directions are duplicated in rather shorter form on the music as an assistance to the Pianist.

OVERTURE.

Urtain up and all hold positions **Fig I**
Peasants bow to King & Queen
King rises from throne, with dignity
He pantomines to 1st peasant, extending R hand towards him.
Then pointing to centre with L hand, intimating that 1st Peasant may come before him.
The 1st Peasant walks across front of stage & up L so that he stands half facing the throne on the side while King seats himself again
Makes a low Russian bow to the King & Queen
Then he pantomines, points to peasants on R of stage with R hand, then to those on the L of stage with L hand (meaning "these people")
Bows slightly to King with hands held forward, palms up (meaning "for you")
Brightens up sharply, clapping hands, & stamps L ft throwing both arms out a little higher than shoulder level (meaning "will dance")
Note.— As 1st peasant makes this last action, the other peasants run quickly into 2 lines across stage, those on the L of stage forming the back line, so that the 1st peasant can step easily into his place for the dance **Fig II**

PEASANTS DANCE : THE TREPAK

I

All stand with weight on R ft, R hand raised, L hand to waist. Brush L ft up forward & then back. Make a small jeté in place on to the L ft & stamp in place R.L.
Reverse
Repeat whole
Now all describe an individual circle round to the L. & finish in 2 lines again facing front as follows: Sliding step forward with L ft, close R ft, & slide L ft again with stamp, opening arms forward on waist level, palms up.
Reverse, bringing hands in to waist.
Repeat 3 times

II

With arms hanging naturally to sides, beginning with R ft, run diagonally forward R with 3 steps R.L.R. Make an échappé in 2nd pos: (i.e. drop weight on both feet in 2nd pos, knees bent, bending forward & striking a ground with palm of R hand. in between feet, rise with a jerk on to both heels in 2nd, knees straight, arms extended on shoulder level, palms forward
Echappé & rise on heels 4 times turning round to R in place while doing it.
With hands to waist, step & hop backwards, raising feet with knees bent & placing them well down behind each other 4 times L.R.L.R.
Reverse whole to L.

III

Echappé in 1st pos. heels together, moving slightly to L at same time L arm raised, R arm to waist, come up with weight on L ft, L knee still rather bent & extending R heel to side on ground
Reverse
With hands to waist, step & hop backwards 4 times L R L R
Repeat whole
Repeat second 8 meas. of step n^o I

10 M.

5"

1"

4"

2"

2"

4"

4"

2"

1"

1"

1"

1"

36"

2"

2"

4"

1"

1"

6"

16"

2"

4"

2"

8"

16"

1"

1"

2"

4"

8"

16"

1"

1"

2"

4"

8"

16"

Throw weight on to L ft, bending knee & extending R ft forward, heel on ground, knee straight & reverse

Repeat 3 times, moving forward

(Note. - this is really the "knee step" simplified - For the boys who are strong enough it should be taken quite low to the ground, i.e. put weight on L ft at same time bending knee so as almost to sit on L heel & extend R heel forward on ground knee straight, & vice-versa) -

Repeat the échappé in 2nd & rise on heels 4 times, turning to R as in step n° II

V

Repeat first 8 measures of step n° I

Then moving diagonally forward Left, make a sliding step with L ft, close R ft up to it, & slide L again with stamp & reverse (hand movement as in second 8 meas. of step n° I) With arms extended on shoulder level to sides, palms up, take 4 pivot (or paddle) steps across to L.

Reverse last 4 meas.

Repeat first meas. of step n° III for 3 meas.

Make a small jeté on to R ft in place & stamp L. R. in place in 1st position, flinging arms wide open on shoulder level & throwing head back.

3. - PANTOMINE

At close of the Trepak, Peasants go back to their original places, standing a little farther back than before, & the King & Court ladies rise. King extends his R hand palm up towards those on the R side; they bow to him with their arms folded & hands tucked inside the long loose sleeves of their gowns. King makes the same action to court ladies on L of stage. with L hand (meaning "inviting them to dance") He turns & bows low to Queen

& offers her his L hand; she rises, placing her R hand in his.

And they lead down stage to centre; Court ladies at same time walking to their places in stately fashion. Fig III

4. - RUSSIAN COURT DANCE

(King & Queen & 4 Court Ladies)

I

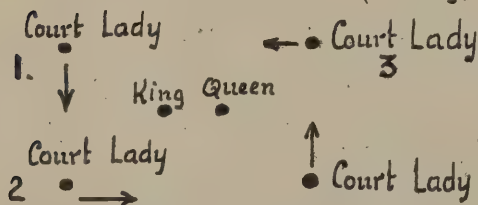


Fig A

Court ladies move forward in their square (Fig A) with the following step. Arms folded, hands tucked inside the wide sleeves of their dresses.

Slide R close L. slide R & brush L ft up forward

Repeat 3 times beginning L. R. L.

No I is now in n° II place & so on. All face centre & balance forward on R ft closing L ft up to it, and opening arms wide palms up.

Balance back on L ft closing R ft up to it, turning R shoulder rather forward & bringing hands in to waist

4 Pivots or paddle steps in place round to R, weight on R ft, backs of hands to forehead, finger tips touching.

Repeat whole, all moving round one more place in the square

King & Queen in the meantime doing the same steps in the centre, changing places with each other with the first 4 measures, & facing each other on the balance.

When they pivot, the King does so with L hand to his waist & R hand raised, Queen same position as Court Ladies. Then they pass each other moving back to original places when repeating the step.

II

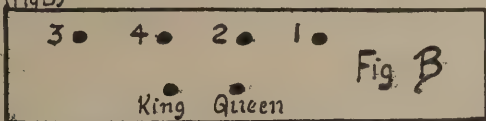
The 2 Ladies nearest the footlights (they are now n^{os} 1 & 3) remain in place doing the following step. Step a trifle to R on R ft & close L ft up to it & stamp R ft. _____

Reverse _____

Repeat _____

In the meantime Court Ladies n^{os} 2 & 4 advance forward with same ^{step} stepping forward instead of to side with first step & coming into line with n^{os} 1 & 3. King & Queen advance forward in same manner & take places in front of court Ladies. All arms folded. ^(Fig B)

weight on R ft



Court Ladies

King Queen

Fig B

Everybody pivots round to R in place, arms in same as in pivot in step I _____

bow low arms straight down, palms forward, while King & Queen join hands & stepping sideways to R with R ft, close L ft sharply up to it with click of heels & reverse _____

Court Ladies now join hands & stepping sideways to R with R ft close L ft up with click (just as King & Queen have been doing) & Reverse _____

Repeat _____

Then they repeat the pivot & bow _____

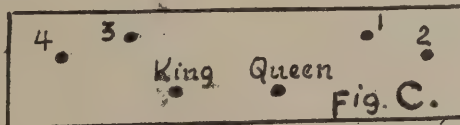
They hold position _____

Meantime King & Queen face each other arms folded & move backwards away from each other with step R close L & step R brushing L ft up forward. Repeat 3 times beginning L. R. L. then move forwards to meet each other again with same step 4 times finishing facing front.

III

Court ladies now move into a square again, n^{os} 1 & 3 turning out & going up stage. n^{os} 4 & 2 advancing outwards & slightly forward with 4 times slide close slide & brush all beginning R ft, then L ft. — R ft — L ft — King & Queen moving straight backwards to original places in centre with same step. _____

All repeat second 4 meas. of step I _____



Now n^{os} 4 & 2 move backwards & take places beside n^{os} 1 & 3. with step R close L & stamp R (as in step n^o II) _____

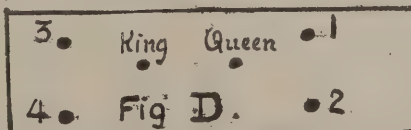
Reverse _____

Repeat _____

In the meantime n^{os} 1 & 3 do same step in place; while King & Queen stand back to back in centre both stamping up stage foot 8 times

Court Ladies pivot & bow as before _____

While the King taking the Queens L hand in his R hand leads her up stage to throne & bows while she seats herself, then takes his place beside her.



Note. — Court ladies are almost in front of their seats & after the bow they step back & remain standing just before their seats.

-4- 5. PANTOMINE

Pages rise & face upper R entrance with arms folded. the page who was sitting on L of the throne closing up so that they stand side by side. _____

Side by side they advance towards the upper R entrance with 6 steps & bow. _____

Now they move backwards to their places on Left of the throne with 6 steps followed in the meantime by the Princess Xenia & her 3 Maids of Honour, the Princess walking to the centre & rather down stage, the Maids of Honour walking down R in line, with 6 steps Fig IV _____

Then the pages seat themselves again while the Princess & Maids of Honour curtsey low to the King & Queen. _____

Princess runs up to the Queen & kisses her hand _____

Then turning she beckons to the 1st maid of Honour who runs up & curtseys to King & Queen. _____

And proceeds to place down L as Princess beckons & 2nd Maid of Honour ^{who} runs up & curtseys _____

2nd Maid of Honour goes to her place down R as Princess beckons & 3rd Maid ^{who also} turns up & curtseys _____

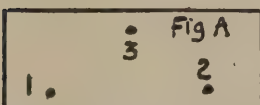
Then 3rd maid of Honour goes to her place in centre and all ^{Fig A} stake position for the dance while Princess seats herself at the Queens feet Fig V _____

Note.- On Princess Entrance, Court Ladies & peasants all bow to her, & court ladies remain standing until after she has seated herself, then they sit down on the benches. _____

6. TRIO - PAS CLASSIQUE

Maids of Honour

Note.- This number can be danced on the toes or on the balls of the feet as desired.



INTRODUCTION: All rise on toes R ft front in 5th pos: closing in until all are back to back they run in a small circle round to R ^{Fig B}, R arm raised in 5th posit: L arm extended on shoulder level.

They finish with n° 3 in centre back & numbers 1 & 2 facing each other Fig C

N° 3 remains on toes in 5th pos: Raises L hand in 5th & holds R hand forward while n° 1 & 2 with weight on up stage ft make an arabasque, just resting their up stage hands lightly on R hand of n° 3 _____

All make a tour jete' n° 1 & 2 turning outwards & finishing with

up stage ft pointed make a big sweeping arm circle with upstage arm, n° 3 turning L up stage finishing with R ft pointed & making circle movement with R arm _____

All turn on toes in place, n° 1 & 2 inwards, n° 3 to R & sink heels flat in 5th pos: facing front, all arms extended on shoulder level _____

I

All make 2 valse towards centre, n° 2 & 3 beginning R ft & turning R, n° 1. beginning L ft & turning L. _____

All perch towards each other, n° 2 & 3 on R toe, L ft raised & extended back, R arm raised forward, L arm extended back, n° 1. same on L toe, all looking towards each other, all step down, n° 2 & 3 on L ft, n° 1 on R ft, & perch again; n° 2 & 3 on R toe with L ft raised & pointed over instep knee bent, arms crossed on breast, head turned to look down over R shoulder, n° 1 same on opposite foot _____

Reverse whole, all moving outwards to original places _____

Repeat whole, the last time taking the valse almost in place & finishing in a straight

line 1. 3. 2. _____

2"

4"

6"

2"

3"

2"

2"

2"

3"

26"

8 M.

4 "

4 "

4 "

20 "

2 "

2 "

4 "

8 "

16 "

II

All advance forward with step & sauté on R ft, raising L ft forward, hands in 1st position, perch forward & rather over to the L on L toe, R ft raised & extended at back, L arm raised forward, R arm extended back. _____

2.
2."

Repeat _____

Run diag. backward Left on toes in 5th pos: R ft front, raising arms to 5th pos: as run is taken, & extending ^{them} low at sides palms downward sinking flat on L ft with plié of L knee, & pointing R ft forward in 4th. _____

2.
2."

Repeat _____

Repeat whole _____

8"

All make a glissade to R & jeté on R ft, arms extended to side on shoulder level wrists soft, & perch back on L toe, R ft raised & pointed over instep R knee bent

2.

Reverse this last _____

2."

III

Now from the straight line they step together forming a circle all joining hands & rising on toes in 5th pos. L ft front _____

20."

All run on toes in the circle moving to the L for 6 meas. _____

2."

All sink flat & then perch forward on R toe, raising the linked hands high. _____

6"

All sink R heel to ground & leaving go off hands, all make a tour jeté outwards & round to the L. _____

2.

Rise on toes in 5th pos: & turn in place arms raised in 5th. _____

2."

Sink heels flat facing front, arms extended on shoulder level. _____

3"

1"

IV

Now n° 3 turns & running up to the throne, picks up a long scarf of shiffon, n° 1 & 2 in the meantime changing places, walking swiftly & smoothly arms extended softly on shoulder level _____

16"

Then they run up stage & each takes an end of the scarf, holding it in both hands n° 3 holds it in the centre with R _____

4"

All rise on toes in 5th posit. n° 2 & 3 R ft front, n° 1 L ft, & run down stage holding scarf high, n° 1 & 2 rising sideways, n° 3 forward _____

4."

n° 3 then leaving go of scarf walks forward a couple of steps, turns her back to the audience & kneels on L knee, hands stretching forward, n° 1 & 2 sink heels flat

7"

n° 3 remains in pos: n° 1 & 2 step a little towards each other on R ft at same time giving an upward throw to the scarf so that it floats high in bell shape above them _____

1."

Then both step backwards on L ft, letting veil sink down between them again _____

1"

While they do this the Princess who has risen from her place runs quickly down stage. n° 1 & 2 step forward again on R ft floating scarf up as before, the Princess steps quickly under it & rises on toes in 5th pos: R ft front, arms raised in 5th pos: & all hold position _____

2.

2. Princess 1

.3

7.- PANTOMINE

At close of their dance, Princess returns to her place on the dais, the Maids of Honour walk up stage & take their place two on the R of the throne & one on the Left _____

20."

The Herald then steps forward to edge of the dais raising trumpet to his mouth & holds position: _____

4"

4"

The two pages now proceed side by side with arms folded towards the upper Entrance & Herald steps back to his original place. _____
 They bow low as Prince appears _____
 & step back standing one on each side of the entrance _____
 The Prince now walks right across the stage to R side, with arms extended, looking at the King, Queen & Princess all the time _____
 He makes a sweeping bow to them **Fig VI** _____
 Now standing on R of stage so that his pantomime can be clearly seen by the audience he looks at Princess & extends his L hand towards her, palm down (meaning "her") touches his breast with R hand meaning "I". Places his L hand over his heart & folds his R hand over it with a wide movement. (meaning "love") _____
 Then Prince extends his L hand to King palm upwards pleading (meaning "will you consent"), touches his breast with both hands (meaning "that I"). extends his L hand forward palm down and places his R forefinger on the 3rd finger of his L hand (meaning "marry her") _____
 King rises & taking R hand of Princess who also rises, he places it in the Princess' L hand _____
 The Prince kneels on step of dais & kisses Princess' hand _____
 He rises & placing his L arm round her waist, holding her R hand in his R hand they walk down stage a few steps _____
 Then they separate & make a low bow & curtsey to each other _____
 The Prince walks up & stands up R to watch Princess who remains centre for her dance. **Fig VII** _____

2."
1."
1."
3."
1."
2."
2."
4."
2."
3."
4."
33"

8. POLKA PIQUANTE (Solo Princess Xenia).

INTRODUCTION

Make a flat turn R & rise on toes in 5th pos: arms also in 5th _____
 Then make 1 flat turn L, step on L & curtsey _____
 Balance forward on R toe & sink the heel, & back on L toe & sink heel twice _____

I

Two polkas forward R. L. _____
 Run forward diag. to R corner & rise on toes in 5th pos: arms also in 5th _____
 Step & curtsey to L, then to R _____
 Step on L ft & brush R ft up forward, rather across L ft, 1 polka forward diag. to L corner with R ft & perch on R toe, L ft raised & extended at back, arms extended on shoulder level. _____
 Step back on L toe, sinking heel sharply, brush R ft across behind L. Step on R & brush L ft back _____
 Repeat _____
 Run across to L on toes in 5th pos: arms in Intermediate. Glissade to L flat _____
 With arms down, make one valse turn round to R & facing front, perch sharply on L toe, R ft raised across instep in front, knee bent, arms extended _____
 Repeat _____
 One polka forward diag. to R with R ft, make an assemble, bringing L ft to 5th pos: front with a good plie' & come up on both toes in 5th pos: arms also in 5th _____

2."
2."
2."
6."
2."
2."
2."
2."
1."
1."
2."
1."
1."
2."
16"

II

With 2 small sauté's on R ft, point L ft forward & then back in 4th, hands meeting in front & then opening & extending	1.
1 Polka backwards with L ft	1.
Repeat 3 times, the last time after the polka, perch back quickly on R toe, L ft raised & pointed over instep, knee bent, arms extended	6.
Make a complete turn round to L with twice step & sauté R ft L ft & walk forward 3 little steps on the toes, crossing the feet well over each other. L.R.L.	2.
Repeat reversed	2.
Repeat again to the L, perching back on the L toe after the 2 small steps forward on toes	2.
Polka forward with R ft diag. to R hand corner, assemble, bring L ft front & come up on both toes in 5th pos: arms also in 5th	2.

III

One flat turn L & 1 polka forward with L ft	16.
Repeat to R.	2.
Step out to L on L ft & draw R ft to 5th pos: back, arms extended, body inclined L	1.
1 Polka backwards, with R ft.	1.
Step once more on L ft, drawing R ft after it.	1.
1 flat turn to R & come up on both toes in 5th, arms crossed over	1.
Make 2 glissades to the R.	1.
& 1 Polka to the R	1.
Repeat to L.	2.
Step out to R on R ft, drawing L after it & polka backwards with L ft	2.
Step on R again & draw L ft after it	1.
One flat turn L & come up on both toes, arms crossed, body inclined to the L	1.

IV

Repeat 2nd step	16.
-----------------	-----

V

Repeat 1st step	16.
-----------------	-----

9. - PANTOMINE

At end of Princess' Solo, Prince goes down stage & taking her hand leads her up stage to the throne where she seats herself once more at the Queen's feet	6.
Prince bows low to her then walks to centre of stage for his Solo	5.

10. - MAZURKA (PRINCE)

I

2 Mazurka steps diag. forward R: R ft, L ft (i.e. small hop on L ft & sliding step forward on R ft, count 1. 2, & a big hop on R ft at 3, then a small hop on R ft counting "and" sliding step forward on L ft. count 1. 2. big sauté (or hop) on L ft (at 3)). Arms extended to sides rather lower than shoulder level, L arm rather forward when on R ft & vice-versa	2.
Prepare in 2nd & pirouette on L ft	2.
(i.e. Raise R ft to side in 2nd pos., extending arms on shoulder level, drop R ft in 2nd with both arms extended to L, rise on ball of L ft, placing R ft over L in step with knee bent and well turned out to side & turn to R, arms in 1st pos, & finish with a plié with feet in 5th pos, L ft in front, arms extended to side on shoulder level with palms up.)	

II

Saute' on L ft clicking R ft against back of L heel. Step back on R ft & close L ft up to it, the arms hanging & swinging loosely across each other in front & out to sides
Repeat twice moving diag. backwards R.

Jeté' on R ft, make an inverted échappé' in 2nd arms extended at sides (i.e. drop weight on both feet in 2nd pos. heels outwards) & close feet in 1st clicking heels sharply together & folding arms

Reverse whole

III

Repeat step n° I

IV

With L hand to the waist, R hand extended, 4 big sweeping valse round to R beginning R ft inclining body alternately R. L. R. L. on the valse turns

Facing front with arms folded, step forward & rather across to L on R ft & sauté', clicking L heel against R heel while in the air.

Reverse.

Repeat

V

Reverse whole of step n° IV

VI

Moving backwards, sauté' on R ft, clicking L heel against back of R heel, step back on L ft, then close R ft up to L, stepping & turning on it to L.

Facing front again, put weight forward on L ft with stamp

Note.— Arms swing loosely on the click & step back, & on step forward, L hand is extended forward palm up, R hand to waist, head well up

Reverse

Repeat

VII

Repeat step n° IV

VIII

Take 4 mazurka steps, (as in step n° I), beginning R ft, moving around to L, & finish in upper L hand corner facing diag. forward R.

2 Mazurka steps diag forward R. R. L.

Prepare & Piroquette as in step n° I, finishing head well up & hold pos.

11. PANTOMINE

After his Solo, Prince turns & walks up stage & stands at R hand corner of the throne.

Pages at same time walk forward side by side & stand awaiting his orders

Prince points towards them with his L hand, & then makes an imperious gesture towards upper L exit with L hand (meaning "you go")

Makes a sweeping gesture towards centre of stage with R hand (meaning "and bring here")

Bows low to Princess R hand over heart (meaning "my gift for you")

Pages go up L & pull on to the centre the rose covered carriage containing the Jewel Bearer, while Prince in meantime walks to extreme down L.

Pages open the doors of the carriage
 Jewel bearer steps out
 Holding the casket of Jewels high in both hands she runs all round stage to the R. on her toes in the 5th pos. R ft front while pages quickly & quietly push the Rose carriage off again up L & remain at that entrance as before
 Jewel bearer sinks in a deep curtsey to Princess & presents her with the Casket
 Then rising she runs down L on her toes in 5th pos. to join Prince as Princess opens the casket & admires the jewels holding them up in her hands & showing them to the Queen. Maid of Honour & Court Ladies on L side.
 Then she hands the Casket to the Maid of Honour who is beside her & she carries it off up R & Jewel Bearer goes centre for her Solo
 Note. - The maid of Honour comes back directly she has got rid of the Casket off R & stands beside the other 2 maids of Honour) Fig VIII

1"
 1"
 4"
 4"
 4"
 6"
 32"

N° 12. AUBADE PRINTANIÈRE

(Solo Jewel Bearer)

I

1 Polka step, R ft
 Perch on L ft, R ft lifted sharply across L calf
 Repeat
 Make one glissade to the R, then 1 assemble' bringing R ft front
 Come up on both toes, arms in 5th position
 Reverse, 1 Glissade to L, 1 assemble' bringing L ft front
 Come up on both toes, arms in 5th pos.
 Repeat the whole, beginning the polka with the L ft & perching on the R toe

1 M.
 1"
 2"
 1"
 1"
 1"
 8"

II

One turn round to R with 3 steps R, L, R & pose on R ft facing front, L ft pointed in 4th pos, arms in 5th pos, body inclined to L.
 Make 4 small walking steps forward on toes, slightly crossing the feet L, R, L, R, - very daintily - arms outstretched on shoulder level
 Repeat, making the turn round to the L, & walking forward on the toes. R. L. R. L.
 Still facing front, step to R with R ft, draw L ft behind & courtesy; arms in 5th pos, body inclined to R; perch on L toe over to L.
 Repeat
 Take 2 polka steps backwards R ft, L ft
 Walk forward daintily on toes slightly crossing feet over each other. R. L. R. L.
 Step on R ft flat, L ft pointed at back, arms outstretched, head up looking rather to the L.

16"
 2"
 2"
 4"
 2"
 2"
 2"
 2"

III

This step is taken in a big circle round to the L. 1 Polka step with L ft & walk 3 small steps on the toes, R. L. R. very daintily
 Repeat this whole step 3 times facing front to finish
 Run across to L on toes in the 3rd pos, L ft front, raising arms gradually to Intermediate, drop in 5th pos, flat R ft front
 Repeat the run on toes across to R & drop flat L ft in 5th pos. front.
 Polka backwards twice R ft, L ft.
 Walk forward 6 small steps on toes, crossing the feet rapidly over each other R. L. R. L. R. L. Sink heels & plie' of knees & come up on both toes in 5th pos., arms also in 5th pos.

16"
 2"
 6"
 2"
 2"
 2"
 2"
 2"
 16"

IV

Repeat the first 4 meas. of the 1st step. _____
 Then polka backwards twice R ft, L ft _____
 Perch sharply back on R toe L ft raised in front. _____
 With knee bent, sink R heel, & make 1 Glissade to L. _____

4.
2.
2.
8.

13 PANTOMINE

At end of the Jewel Bearer's Solo the stage darkens, everybody expresses alarm; those who are sitting rise & the Jewel Bearer runs across to the Prince down L. _____
 The witch spiteful runs on from up L, lands in centre with a big jump. _____
 Then she spins round in place on balls of feet swinging broom out in both hands at arms length _____
 (Note. As she does this, Prince hurries up stage & stands beside Princess with his arm round her) Witch gets astride her broom _____
 Gallops round stage to the L. on it, finishing close to Prince & Princess on L of stage _____
 Standing she shakes her fist at Prince & Princess. _____
 Then gallops astride her broom down to R corner, beckoning over her L shoulder with L hand to Baby Witches. _____
 Baby witches run on in line from upper L entrance elbows bent in to sides, hands held like little cats claws they proceed right across stage & circle round witch, who stands down R holding broom high above head in both hands, running with little quick steps all the time. _____
 Then all drop to their knees, facing towards throne _____
 All clap hands & hiss, making a scratching movement towards Princess with both hands _____
 And repeat _____

4.
4.
3.
1.
4.
4.
4.
6.
2.
2.
2.

14 WITCHES DANCE

Solo Witch Spiteful. Fig VIII

I

Witch puts broom down on ground & runs to centre & stamp R ft facing front, arms flung up forward all fingers spread _____
 Pivot or paddle step in place round to L weight on L ft turning as fast as possible arms extended on shoulder level. _____
 Move in a big circle forward & round to L & finish upper L corner facing diag. forward R with 8 big jets or leaps forward. beginning R ft _____

4.
4.
8.
16.

II

Moving diag. forward R, stamp forward on R ft bending both knees & flinging body down forwards, so that R hand touches ground in front. Draw up on L ft closing R up in 1st pos. rising on balls of both feet, flinging R arm over head & bending body back _____
 Step down on L ft a trifle forward & Repeat step as before 3 times. _____
 Facing front, step on R ft rather over to R & make a big scratching movement with R hand accompanied by ^{long} hiss & reverse to L. _____

2.
6.
2+2
12.

III

One ballonné with L ft (i.e. step & sauté on R ft swinging L ft in over R instep & up again). Jeté forward on L ft & then on R ft rather across L —
 Reverse —
 Turn up R with twice step & sauté R.L. finishing back to Audience —
 Come down centre again (turning to R to do so) with 4 big jetés or leaps R.L.R.L. —
 Repeat —

2."
 2."
 2."
 2."
 4."

IV

With weight on L ft facing front hop 4 times touching toe of R ft to ground, heel turned out with first hop, then touch R heel down on 2nd hop, touch R toe to L heel on 3rd hop & extended R ft high forward on 4th hop. —
 Drop weight forward on R ft & hop diag. back L on same 4 times L leg raised & extended at back R arm extended forward, L arm back, body inclined forward over R ft (parallel to floor if possible) —
 Reverse this —
 Take 8 big jetés or leaps forward R.L.R.L. —
 Pivot or paddle step in place round to R as fast as possible, weight on R ft, & stamp facing front on L ft putting weight well forward on it & flinging up both arms high forward palms front fingers spread, head thrown back. —
 At close of her solo Witch joins the Baby Witches on R of stage. Lights go up as the Fairy music starts & baby Fairies enter from up R

12."
 2."
 2."
 4."
 4."
 4."
 16"

15. BABY FAIRIES GROUP

I

Run on from up R with baby steps & arms in 5th pos. Form a straight line across stage facing front —
 Run forward & kneel in a straight line down stage —
 All wave their arms over to the R side & sway the body a little to the R at the same time —
 Reverse to L side —
 Repeat — (across up stage) —
 Rise & run back up stage again making a straight line but facing each other in couples —

6."
 4."
 1."
 1."
 2."
 4"

II

Joining R hands in couples, with L arm extended to side on shoulder height, balance forward on the R ft & back on the L ft —
 Repeat —
 Join both hands & run around each other with baby steps —
 Repeat & all finish in a straight line facing front —

18."
 2."
 2."
 4."
 8."

III

Run forward in a straight line —
 All step on R ft to R side, cross the L ft behind & curtsey with arms in 5th pos. —
 Step and curtsey on L ft to L side with arms in 1st pos. —
 Repeat —
 Turn in place to R on balls of feet with arms in 5th pos. & finish facing front standing on L ft, with R ft pointed forward in 4th pos. —

16."
 4."
 2."
 2."
 4."
 4"

All make a quarter turn to R & follow the one on the R hand end of the line who leads in a big circle around to R with little running steps, arms in 5th pos. They finish down L kneeling in a group facing centre with both arms extended towards Fairy Queen who enters from up R & stands centre stage **Fig X**

16. FAIRY QUEEN PANTOMINE & DANCE

Fairy Queen now walks towards the witch & the Baby Witches, who cower at her approach

She raises her wand & 3 of the Babies exit at the lower R entrance

She raises it again & the next 3 run off at the R centre entrance

The 3rd time she raises her wand the Witch Spiteful exits lower R entrance

Then turning to face the throne the Fairy points gently to Prince & Princess with L hand (meaning "you two")

Shakes head & makes a little movement with both hands crossing them over & then extending them again (meaning "have no fear")

Touches breast with L hand, then faces front & rises on toes in 5th pos. holding wand up high (meaning "I will protect you")

I
Note. This can be danced as a toe solo or half toe as desired.

Perch on the ball or toe of the R ft slightly over to the R side on shoulder level.

Step flat on the L ft behind the R, & lower R arm to shoulder level

Make a glissade to R closing the L ft to front in 5th pos; the arms are lowered to 1st pos: Point the R ft in 2nd pos & raise the arms through 3rd pos to 3rd open; the body inclined slightly to the R.

Cross the R ft over in front of L ft & run diag: back L with the feet in 5th pos. Arms extended to sides with L arm a little higher than R, & body inclined slightly to R.

Reverse

II
1 Polka step beginning R ft, moving diagon. forward R & perch on the L ft forward & over to R so that L shoulder is towards audience. The arms are extended to sides on shoulder level & head is turned to look over L shoulder; then sink on the L ft with a plié

Perch back on the R ft with the toe of the L ft pointed over R instep with the knee well turned out to side; sink flat on the L ft with a plié and bend R ft across L at back with toe pointed & knee turned out to side.

Perch back again on R ft with L ft pointed in front; plié on R & at the same change the L ft from the front to the back of the R leg.

Reverse

III
A glissades to the R, closing the L ft in front in 5th pos. each time; arms extended to side on shoulder level.

1 Pas de Basque back to R, the arms in 1st pos. & body inclined to R.

Perch diag: forward L on the L toe, & sink with a plié, L arm is extended forward & up & R arm is extended to side.

Perch forward on the R toe & sink with a plié, then the same on the L toe. _____ 1.
 Repeat this step 5 times, moving around to R in a small circle & finish facing front with the weight on the R ft & hold. The arms move in opposition (i.e. they are extended to sides on shoulder level, but as the perch is made on the R ft, the L arm moves forward). _____ 3.
 Reverse all to L. _____ 8.
 _____ 16.

IV

Turn on the toes to R with feet in 5th pos.; arms in Intermediate pos: with R arm in; Make a small glissade to R closing the L ft in front in 5th pos.; arms in 1st pos. & body & head inclined to R. _____ 2.
 Reverse _____ 2.
 Turn on the toes to R with feet in 5th pos, R ft front, arms in 5th pos. _____ 2.
 Big glissade to the R _____ 1.

17 - MARCH OF THE GUARD.

At close of her Solo the Fairy Queen goes down R. Fig X

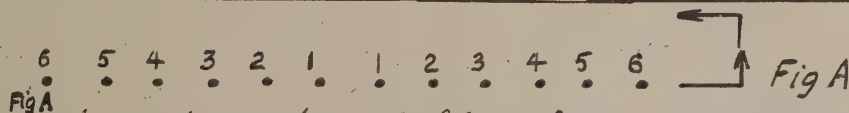
12 small children.

Enter from down L & 6 from down R in single file, military comes tucked under L arm, R hand stiffly down to side. All beginning L ft march 2 steps. Lifting feet stiffly forward, count 3.4. _____ 1/2.
 Raise L ft forward & close it down beside R ft in 1st pos. & count 1.2. _____ 1.
 Repeat this 3 times _____ 2.
 _____ 3.

This brings the leaders face to face. Fig XI

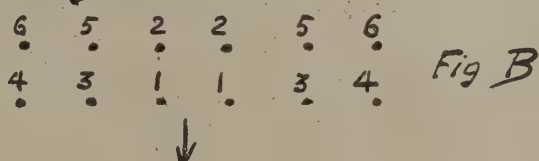
All step sideways up stage with the upstage ft, step behind & ct. 3.4. _____ 1/2.
 Step out again upstage and close other foot sharply up in 1st pos. ct 1.2. _____ 1/2.
 Reverse stepping sideways down stage ct 3.4 _____ 1/2.
 1.2. _____ 1/2.

March round in place 6 steps beginning R ft & all turning to the R & finish facing closing feet in 1st pos. counting 3.4. (1/2 M.) again 3.4 (1/2 M). then 1.2. (1/2 M) again 1.2. 1/2 M. _____ 2.

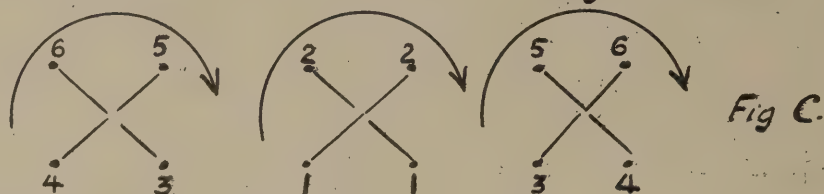


Then n° 6 on the L side leading all march round single file to form a straight line across up stage - 26 stiff marching steps beginning on the 3rd count of the previous meas. Close L ft up to R in 1st pos: & finishing on 2nd count of 14th M. _____ 6.
 Make a pivot to L so as to face front pivoting on L heel & R toe, ct 3.4. _____ 1/2.
 Then close R ft smartly up to L in 1st pos: count 1.2. _____ 1/2.
 Salute with R hand ct 3.4. _____ 1/2.

Bring hand sharply down to side ct 1.2. _____ 1/2.
 Now n° 1 move straight forward side by side, n° 2 closing in behind them, n° 3 & 4 move forward, n° 5 & 6 closing in behind so that they advance in formation according Fig B with 14 marching steps beginning L ft, beginning on 3rd count of meas. and ending on 19th meas. _____ 3 1/2.



Then all make a $\frac{1}{4}$ military pivot on L heel & ball of R ft so as to form 3 star fig. & raise their canes in the R hand so that they meet high in the centre Fig C.



All march round in their stars 14 steps

& close heels smartly together facing front all tuck canes under L arm

Now all step sideways to R with R ft

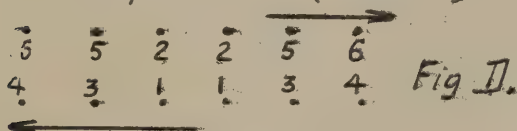
Step behind with L ft step out again with R & close L ft up to it

& taking monocle in R hand raise it to R eye leaning a trifle forward to look at audience with it with rather a swagger count 3, 4. $\frac{1}{2}$ M & 1.2 - $\frac{1}{2}$

Reverse to L finishing on 2nd count of 27th meas.

Now all in front line make a $\frac{1}{4}$ military pivot to face R pivoting on R heel & ball of L ft & closing feet sharply in 1st pos, those in the back line counter part on opposite feet to face L.

& Hold position (Fig II)



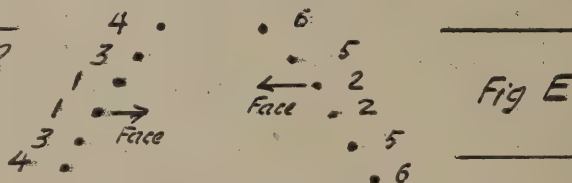
Now the front line lead by n°4 & the back lead by n°6 lead round stage & form in 2 diag.

Lines with 14 marching steps lifting feet stiffly beginning on 3rd count of 28th meas.

& ending on last of 31st meas. Fig E

Face centre feet sharply in 1st pos.

Now all raise monocles with R hand to R eye leaning forward, look across & rather to the R count 3, 4



Then raise monocles to L eye in same manner counting 3, 4 ($\frac{1}{2}$ M) & 1.2 ($\frac{1}{2}$ M)

Now all march round in place to the R with 6 steps beginning R ft

Salute.

FINALE

During last 3 meas. of soldiers march the 8 peasants go up stage & form in 2 lines of 4 across centre Fig XI. Now they advance down stage with 5 sliding Two-Steps, hands to waist beginning R ft, then the front line leads off round to R to places behind soldiers & stand facing front, the 2nd leading round to the L with 3 sliding Two-steps. Court Ladies form in line across top as Peasants turn out to places Fig XII

Now Court Ladies advance down with same step their arms in their sleeves & turn out to places. The Fairy Queen takes her place up centre followed by the Baby Fairies as the Court Ladies turn out to places Fig XIII

She polkas down centre back to place at lower R corner followed by Fairies who form a circle round her. Jewel bearer goes up & takes place in centre, 2 pages move & stand either side of her as Fairy Queen goes down Fig XV

They polka down in line & go to places ^{to places} down L. Maids of Honour take places up centre as the 3 dance down stage Fig XVI

Then Maids of Honour ^{advance down} on their toes in 5th pos R ft front arms in 5th R shoulder turned slightly towards Audience, then they lead off 2 R & 1 L., keeping inside the line of soldiers & kneel on L knee arms folded as they wait for King & Queen to advance.

King & Queen preceded by the Herald advance down stage hand in hand with stately walking steps & take place (Fig XVII)

Now the Prince leads the Princess down & they take their places in line with the King & Queen. The Maids of Honour rise & slip behind them standing in one line

DANCE Fig XVIII

Now all are facing front & with arms folded all make 5 back Pas de Basque in place, L.R.L.R.L. & pivot or paddle step in place round to R on R ft, R arm raised, L hand to waist

All repeat

Then with arms folded all brush L ft up forward & back & stamp it in place, & same with R ft

All advance 2 steps forward L.R. & close L ft up smartly then 2 steps backwards L.R. & close.

Repeat the brush & stamp with L ft, & R ft

All pivot or paddle step twice round to the R in place, R hand raised to waist & reverse to L.

With arms folded, step forward L.R. & close as before

And back

Repeat

Four back Pas de Basques in place L.R.L.R.

All pivot or paddle step to L in places turning 3 times arms extended on shoulder level, palms up.

All facing front raise hands straight up palms front, then make a deep bow, arms going straight down, fingers tips towards floor. King & Queen, Prince & Princess do not bow but hold pos, hand in hand, while the baby Furies run to a straight line across front & kneeling down with backs to the Audience; all hold their hands up towards Princess. (Fig XVIII)

CURTAIN.

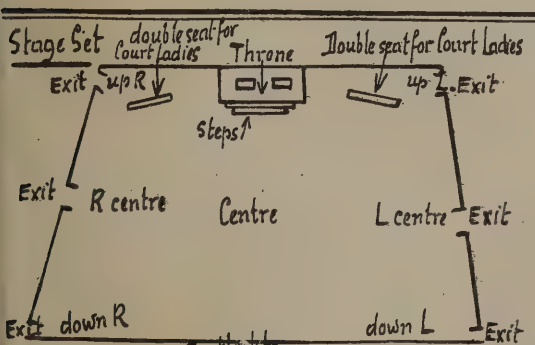
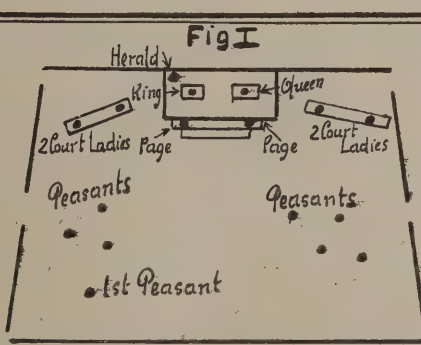
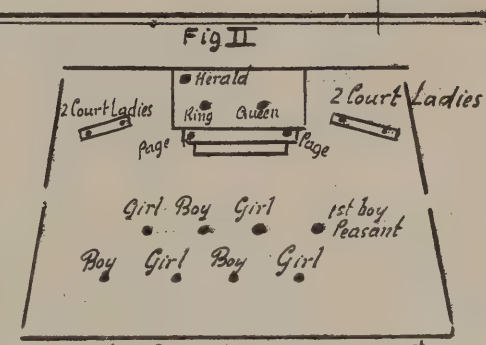


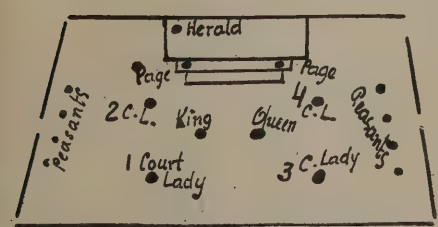
Fig III



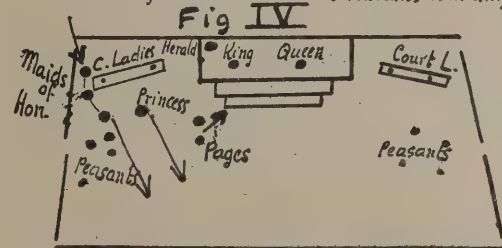
Positions at rise of Curtain on Act I. King, Queen, Court Ladies and Pages are seated. Herald & Peasants standing.



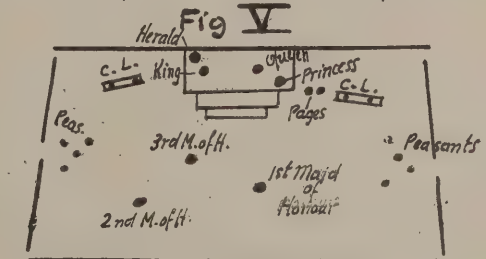
Position for Peasants dance "Trepak"



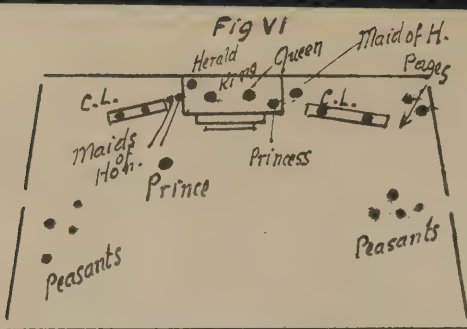
Position for Russian Court Dance



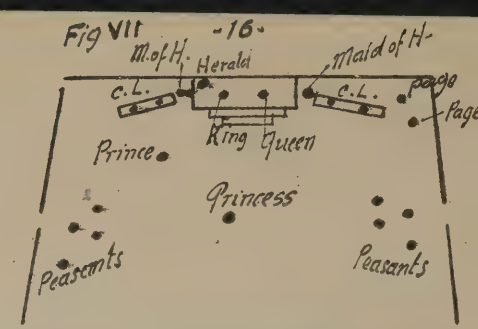
Entrance of Princess & Maids of Honour. Pages moving backwards before them.



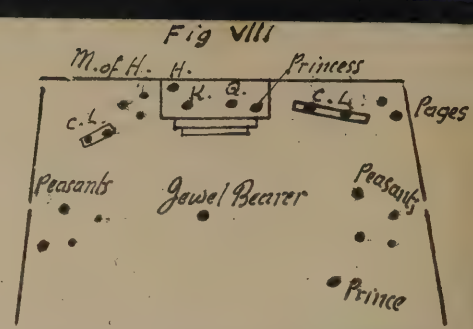
Position for Pas de Classique Trio by Maids of Honour



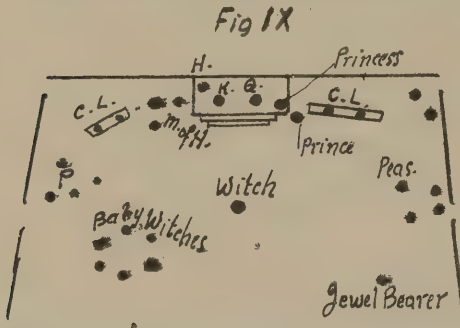
Positions after Prince's Entrance



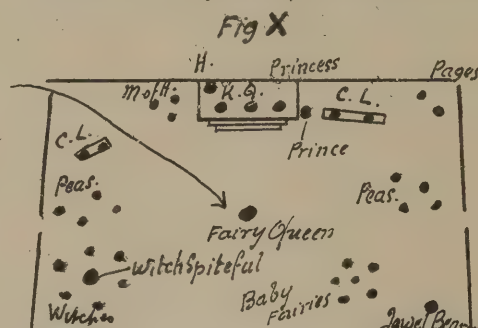
Positions during Solo of Princess Xenia



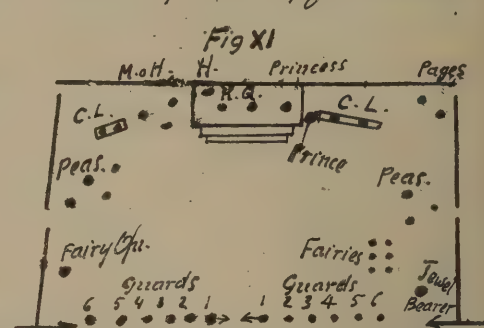
Positions for Solo of Jewel Bearer



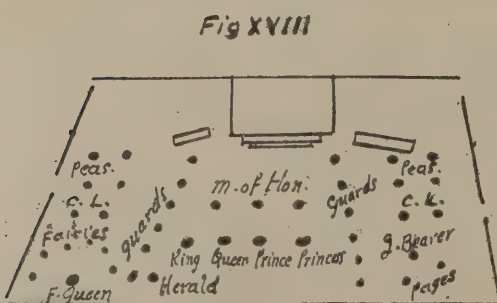
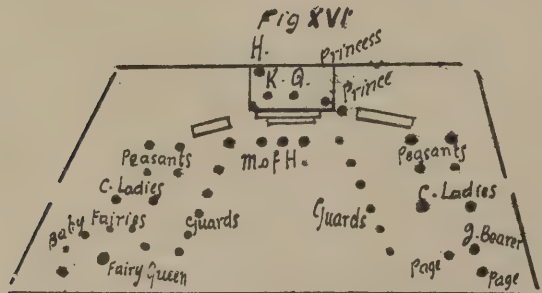
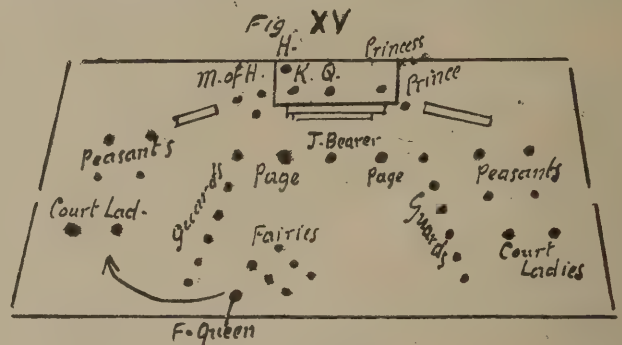
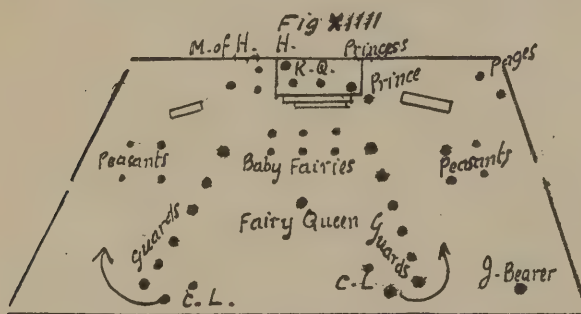
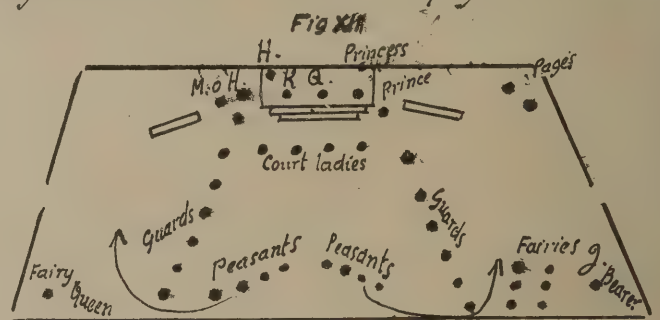
Positions for Witch's Solo



Positions at close of Baby Fairies' Dance



Entrance of Guards



-1-

The Enchanted Princess

Act II

<i>Overture</i>		18 M
<i>Curtain up</i>		2

I

Pantomime

Positions at rise of curtain (Fig. I)

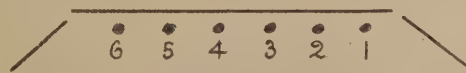
	<i>Little witches and Witch Spiteful spin busily bending rather forward over their spinning wheels</i>	2
	<i>Then raising heads and looking at each other in twos, they nod heads gravely twice, the Witch Spiteful turning so as to face them all, does the same</i>	2
	<i>This is repeated 3 times</i>	12
	<i>Then they all continue to spin</i>	4
	<i>Then the Baby Witches rise, run once round their spinning wheels</i>	4
	<i>and take positions facing them with backs to audience; The Witch remains seated at the spinning wheel and watches their dance (Fig. II)</i>	3

Dance of the Baby Witches

Introduction

	<i>All stand in a straight line up stage with backs to the Audience</i>	4
--	---	---

Fig. I



	<i>All turn round to L with 4 little jumps in place, feet together and face front</i>	2
	<i>With fingers curled after the fashion of a cat's claws, all make a scratching movement with both hands (hands should be lifted on a level quite close to the face and the scratching movement brings them down to waist level) and hiss at same time on first beat of next meas.; all hold pos. for remainder of this and whole of next meas.</i>	2

I

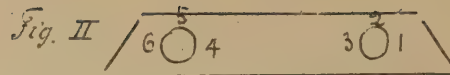
	<i>With hands extended rather low to sides, fingers spread out, all advance forward with 8 walking steps beginning R ft. & stepping in a creepy mysterious fashion</i>	4
	<i>All make a complete turn round to R in place with 4 steps in same manner</i>	2
	<i>Facing front, weight on both feet, all clap hands sharply just before face and repeat the scratching movement.</i>	2
	<i>Repeat whole 8 meas.</i>	8

II

	<i>All face R & move straight forward with 3 times step and hop, beginning R ft, then make a little jump in place on both feet</i>	4
	<i>All clap hands & scratch twice as in finish of step I</i>	4
	<i>Now each bady takes hold of the waist of the baby in front with both hands, all bend a little forward & turn heads L towards audience as they run straight backwards in same line with baby running steps on balls of feet</i>	4
	<i>All repeat last 4 meas. of step No I</i>	4

III

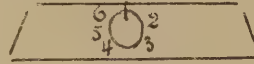
	<i>Now they divide into 2 sets of three, forming 2 little circles & joining hands, they take a Galop step round in place to the Left (Fig. II)</i>	16
		6



Still holding in their circles all crouch down sitting on heels	2
Holding pos. all nod their heads in a knowing fashion.	6
All rise and take places in straight line again leaving go off hands	2
	<hr/> 16 <hr/>

IV

Now no. 1 leads off round to L, the others following and forming one circle in centre with 16 creepy walking steps (Fig. III)	8
---	---



All join hands in circle and hop 8 times on the R ft raising and extending the L ft. forward.	4
Leaving go off hands, all repeat last 4 meas. of step n° I	4
Repeat whole 8 meas.	8
	<hr/> 16 <hr/>

V

N° I leads off again with a gallop step, all following and getting into line across up stage, where they face other in couples and join both hands (Fig. IV)	8
--	---

Fig. IV

Holding hands & looking into each other's faces, bodies bent a trifle forward, all give a little jump hard on both feet and then several (about 5) quick little stamping steps in place as if in a terrible temper.

Repeat	2
Still holding hands, all gallop round in place to L & finish in straight line facing front	2
	4

VI

All step forward & rather over to the R. with R. ft. at same time making a big slow scratching movement with R. hand & giving a long hiss	16
---	----

All do the same with L ft & L hand	2
------------------------------------	---

Joining hands in couples, all jump in place & stamp again as in step n° VI	4
--	---

Facing front in straight line, all repeat first 4 meas. of this step	4
--	---

All run straight forward with rather noisy little steps on balls of feet	3
--	---

Drop on both knees, sitting back on heels, & make a big scratching movement accompanied by a really fierce hiss	1
---	---

III

Pantomime

At close of their dance Baby Witches remain kneeling. Witch Spiteful rises from her spinning wheel and walking up L looks off shading eyes with L hand	5
--	---

Sees princess coming, hurries down stage and motions with R hand to Baby Witches to disappear, they rise and exit down R.	5
---	---

Witch goes up L. again and looks off shaking fist at the approaching Princess	5
---	---

Then she goes to spinning wheel and sitting down spins industriously	5
--	---

She continues spinning bent over her wheel as Princess enters from up L. and walks across stage looking round in surprise	4
---	---

She sees the tiny spinning wheels and runs up to them expressing delight and curiosity.	4
---	---

Turning she sees the Witch Spiteful at her wheel and walks down stage to see what she is doing. Witch looks up at her	4
---	---

Standing well down center Princess pantomimes, points to wheel with L hand, then touches breast with both hands, then moves R hand, with circular movement as if spinning, meaning "I want to spin"	4
---	---

Witch shakes head as if refusing.	2
-----------------------------------	---

Princess stamps her foot, and motions Witch with an imperious gesture to leave her chair	2
--	---

Witch rises and step back of chair, Princess seating herself quickly in her place	2
Princess spins very much interested and Witch standing behind her meanwhile rubs her hands, expressing glee at the trap into which the Princess Xenia is falling.	4 1/2
Princess pricks her finger throwing hand up sharply with a little cry on big chord, 2 nd count of 3 rd meas.	- 1/2

IV

Pantomime

47

Princess puts finger in her mouth	2
Then she stretches and yawns while the Witch Spiteful standing behind her expresses delight	4
Princess holds up her finger for the Witch to see, the latter pretending sympathy	4
Princess rises, rubbing eyes sleepily, Witch Spiteful places her L. arm round her, points to couch up R. and guides Princess across stage	6
Princess lies down and sleeps	2
Witch steps backwards up stage several steps so that she stands behind couch facing front and flings both arms up high, fingers spread, in attitude of wicked triumph.	4
Now the Baby Witches run on one behind the other in a straight line from lower R. entrance, and circle the couch	3
All stand round couch looking at Princess and point down at her with R. forefinger, Witch holding her attitude. (Fig III)	1

26

V

Pantomime

Entrance of Baby Fairies & Fairy Queen

Play	2
Baby Fairies enter from up L running on in a little natural group to about centre stage standing so as not to cover each other, they look gravely at each other, then at the Baby Witches (who are looking frightened but still standing in their circle round the Princess), then they glance at each other again & nod heads having decided what to do	4
Running towards Baby Witches, the Baby Fairies shoo them off stage at lower R entrance, and follow after them. Note: The Fairies hold out their skirts and shoo off the Witches much as one would shoo off a lot of chickens meantime	4
The Fairy Queen enters from up L and walks to centre stage as the witches and Fairies exit (Fig IV)	8
Fairy Queen now takes a step towards the Witch Spiteful and raises her wand and holds this position	4
While Witch attempts to defy, but finally cowers, and drops to her knees hiding her head in her arm.	4
Fairy Queen dances in a circle round to L with 6 polka steps beginning L foot	6
Then runs down to extreme R, closes feet in 5 th position and rises on both toes	2
Turning instantly to face upper L entrance, she raises her wand again and in obedience to her call the Guardian nymphs dance on in single file. (Fig V) with the following step: All step and spring up off R foot, L foot raised and extended at back, knee slightly bent, R. arm raised forward, L arm extended back, all heads tilted back and looking up to R. hand; then lowering arms, all one valse straight forward with L. foot, heads turned to look at Audience over L shoulder	2
This is repeated 4 times, all leading in a line across stage and then in a circle round Fairy Queen who has walked to centre and stands facing front	8
All drop on L knee facing her, and looking up with arms stretched towards her.	2
Fairy motions to them with her L hand and then makes a big sweeping movement to the R with her wand bidding them carry off the Princess Xenia (Fig. VI)	4
The Guardian nymphs rise, run to Princess, surround her, and raising her in their arms, they carry her off at the middle R hand entrance. The Witch rises as if to stop them, but the Fairy makes a threatening movement towards her with her upraised wand and the Witch sinks down again	7

57

VI

Pantomime

Fairy Queen exits following the Guardian Nymphs off at centre R	2
Witch raises her head and sees she is alone	3
She rises slowly	1
Does quickly to up centre and looks off L, sees Prince coming and turns her back	2
She folds her arms and looks over her L shoulder with a malevolent expression	1 1/2
Prince enters agitated from up L	1 1/2
He sees the spinning wheel down L	1
Turns showing alarm and sees Witch in centre	1
Does up to her and holds out both hands as if begging to know what become of his Princess.	3 1/2
Witch shakes her fist at him	
Now the Prince endeavors to pass the Witch; she stands facing him with outstretched arms, her back to the R of stage (Fig. VII.)	

As he tries to pass her on her R she makes a step sideways down stage Vice-Versa ———
 The good Fairy appears at the centre R entrance and beckons Prince with her wand he catches sight of her
 Gaining courage seizes the Witche's L wrist in his L hand and placing his R hand on her R shoulder, he swings her round behind him to the R so that she falls to the floor and he rushes off after the Fairy Queen.

1 1/2

1

4

21

Curtain

Act II

Fig. I

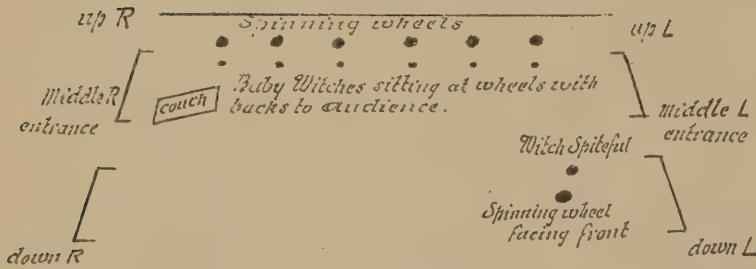


Fig. II

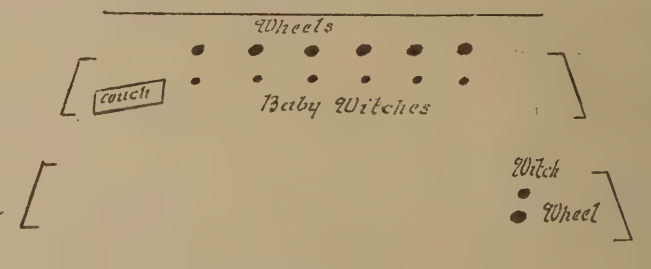


Fig. III

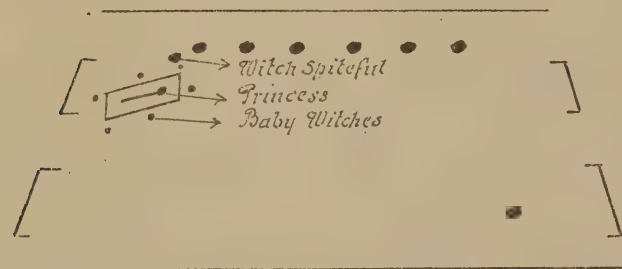


Fig. IV

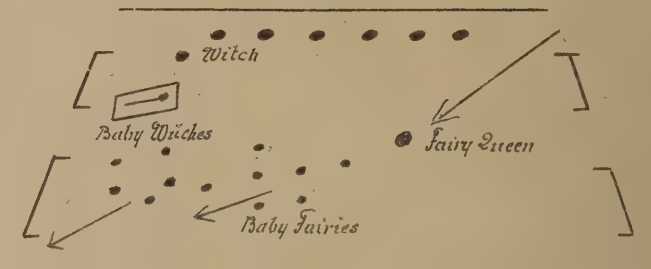


Fig. V

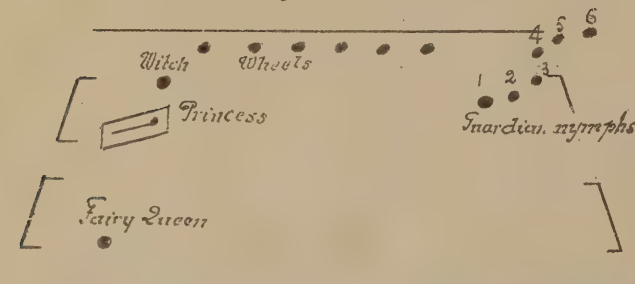
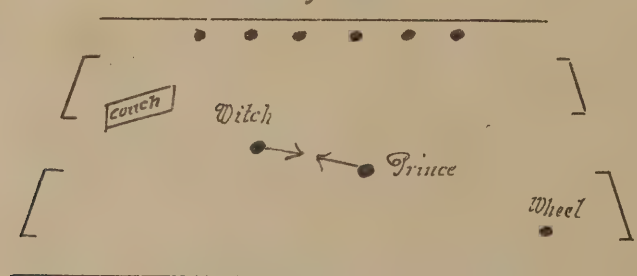


Fig. VI



Fig. VII



The Enchanted Princess

Act III

- 1 Overture 20 m. Curtain rises on thirteenth measure. All hold positions described in following Introduction. Fig. I 20 m.
2 Group "A SPRING MORNING"
Guardian Nymphs.

Introduction.

- A
N^o 1 Stands on the L ft facing front with R ft resting at side with knee slack. The right arm is extended high and to the side, the L hand resting at back of neck, and the head turned to look up at R. hand.
N^o 2 Stands a little forward and to the R of N^o 1. She stands facing L with weight on L ft, R ft resting on side with knee slack. She holds a shallow basket of rose petals in the curve of her L arm. The R hand rests naturally on the basket while the head is drooped to look down at the rose petals.
N^o 3 Stands half facing R with weight on R ft, L ft resting on side with knee slack. The R arm hangs naturally to the side and the L hand rests on the breast, the head turned and slightly bent to L.
N^o 4 Stands facing front with weight on L ft. R ft resting on side. The hands are clasped behind the head body droops to R.
N^o 5 Half sits and half lies on her L side back to audience, with feet away from centre of group. The R leg is extended with the foot resting on the ground and L leg is partially drawn up under the R. The body is supported by the L hand which rests flat on ground. The R hand rests on the L knee.
N^o 6 Does counterpart on her R side.
These positions are held 3 m.
N^o 2 still facing L begins to raise her basket slowly in both hands. At the same time N^o 1 lowers her R arm and clasps her hands behind head. N^o 3, 4, 5, and 6 turn heads to look at N^o 2. N^o 3, N^o 5 extending R arm toward her while 4 and 6 extend L 3
N^o 2 now walks smoothly and swiftly forward around in a circle to L, passing first in front of N^o 3, then 5, 6 & 4. As she passes each one she throws some rose petals which they make an effort to catch. She finishes in her original place back to audience and stoops placing her basket at the feet of N^o 1 4
B She rises and turn to face front. With a large soft becoming movement of the R arm she calls N^o 4 who leave her place and runs to stand at the R hand side of N^o 2. They join inside hands 4
N^o 2 now beckon N^o 3 who joins her on her L side 4
N^o 4 beckon N^o 6 and then N^o 3 beckon N^o 5. They all finish now standing on the ball of the feet on a straight line facing front with hands joined and raised high. (N^o 1 in the meantime picks up the basquet of rose petals and hands it off stage then returns to place and still holds position previously described) 4
With hands still joined, they run forward and hold again in straight line, N^o 1 still standing up centre. 3

DANCE

I

- With hands still joined they turn to face R. N^o 6 leading, they dance around in a half circle to the R with the following steps: They hop on the L ft coming down with the knee soft pointing the R ft forward, the body bent forward from the waist 1
With another hop on the L ft the R ft is pointed back, with a backward bend from the waist 1
Steps & sauté (hop) forward R ft L ft 2
Repeat all this twice. 8
Repeat the first 2 m. 2
Walk forward with smooth swift steps forming a straight line across up stage and hold position on balls of both feet ^{facing L of stage} still joined at shoulder height, backs turned to audience, and heads all turned to look over R shoulder. 2



16 m.

II

They now join hands in couples 5 & 3; 1 & 2; 4 & 6; and circle each other with 4 times step and sauté beginning R ft.

And spin on the balls of the feet, pulling away from each other with elbows straight and heads tilted back. They finish all in one straight line facing front all hands joined.

5 3 1 2 4 6

III

Loosening hands and advancing forward, all step and spring up off the R ft, the L ft extended back with the knee bend and well raised. The R arm is extended forward and up and the L is extended slightly back and to the L on shoulder height. The head is turned to look at the raised R hand.

1 false step forward with the L ft, the wrists resting softly on each other down to the L side, and the body turned slightly to the L and the head bend forward and to the L.

All spin in place round to R on balls of feet once & finish facing front

With a slight bend of both knees in preparation, rise on the ball of the R foot with the L knee raised forward on hip level (Greek position turning a 1/4 turn in place to R at the same time. The R arm is extended forward and the L back on shoulder level, palms down and the head turned to the R.

Drop the L ft and with heels together bending the knees again and repeat the Greek position, taking another 1/4 turn to R.

Repeat taking another 1/4 turn to R.

Repeat completing the turn finishing facing front to a straight line.

All join hands and run backward in a straight line with tiny steps on balls of feet.

Repeat the first 6 m. and finish facing L.

All join hands and with smooth swift walking steps No 6 leads around to a straight line across up stage and all finish facing R with weight on R ft and L ft resting on side with L knee slack.

6 4 2 1 3 5

IV

1 All turn to face front with weight on L ft. the wrist rest lightly on each other down slightly over to the L, the head turned to look down at hands. Hold position for

2 Transfer the weight on to the R ft turning to face R at same time the L ft is resting on side with knee slack, the R arm is extended forward and up and the L hand extended backward and the head is tilted back and looking up to raised R hand, hold position.

3 Transfer weight on to L ft at same time turning to face L. The L arm is over the head, the R arm is resting on the back and the whole body is drooped forward.

4 Facing front all transfer weight back on to R ft. and clasp hands behind head. No 5, 3 and 1 run to a small circle down L, while No 6, 4 and 2 run to a circle down R. They join hands and all stand with weight on L ft, R ft resting on side.



V

With hands joined all step and spring up off the R ft with L ft extended back with knee bend. All hands are raised high forward

Draw back on the L ft closing R ft up to it. The joined hands are extended to sides slightly below shoulder level

Repeat

All move around in a circle to L with 4 times step and hop beginning R ft. the body bent slightly forward from the waist.

Repeat the first 4 m.

N^o 1 and 5 break hands and N^o 2 and 6 do likewise, all ^{run} backwards with tiny steps on balls of feet and join hands in one straight line across up stage and hold on balls of feet facing front with arms extended on shoulder height.

With hands still joined, all run forward quickly, and spring up off the L ft extending R ft forward with straight knee at the same time, and all land down to the L knee with R ft forward on ground.

Still kneeling, all bend back slowly from the waist with hands joined & straighten up again slowly.

6 — 4 — 2 — 1 — 3 — 5

C Groups

VI

All rise slowly, turn and walk up stage in couples, 3 and 5, 1 and 2, 4 and 6 with inside arms around each others waists and outside arms extended softly to sides a little below shoulder level (Note the walk is a natural one, and there is no attempt made to keep in time with the music)

All turn to face front and fall into group N^o 1 with as little movement as possible.

1st Group

- N^o 1. Stands up centre facing front with weight on R ft with L ft resting on side, knee slack, both arms are extended forward and up with palms facing, the head is tilted back.
- N^o 2. Kneels on the L knee with back turned to the audience; her R arm rest at the L side of N^o 1's waist. The L arm is extended low to the back. The head is slightly turned to the R and tilted back to look up at N^o 1.
- N^o 3. Stands in the Greek pos: on the R ft facing R (i.e. she stands on R ft facing N^o 1, with the L knee raised forward on hip level) The R arm is extended forward and the L back on shoulder level, head bent down.
- N^o 4. Stands with weight on R ft facing front the L ft resting on side with knee slack. The arms extended low to the sides a little away from the body with the palms front. The body and head drooping slightly toward R hand.
- N^o 5. Faces R, kneeling on both knees and sitting back on heels; the hands clasped behind the head.
- N^o 6. Does counterpart of N^o 5 facing L.
- They all hold their position for —
- And then change poses for those in group 2.

Group 2

- N^o 1. Transfer her weight to the L ft, R ft rests at back. (The back is now turned to her audience) The L arm is extended forward and up and the R arm extended low to the back. The head is turned to look over R shoulder.
- N^o 2. Facing front kneels on both knees sitting back on heels, directly in front of N^o 1. Her hands are clasped behind head.
- N^o 3. Stands facing front with weight on L ft, the R resting on side with knee slack. The wrists rest lightly on each other, low at the L side. The body and head droop slightly crossed hands.
- N^o 4. Stands facing L with weight on L ft, R ft resting on side with knee slack. Her L hand rests lightly on R shoulder of N^o 1 and her R hand is extended low to R side with palms down. She leans a little forward and turn her head to look at N^o 1.
- N^o 5. Kneels on the L knee facing R, and extend both hands forward with palms up. The L ft is extended back as far as possible over the ground, the body is inclined forward over R knee.
- N^o 6. Does the counterpart on the R knee facing L.
- All hold these position for —
- And then take poses in group 3.

Group 3

- N^o 1 Steps forward and kneel on the L knee facing R, the R arm is over the head, the L resting on back and the whole body drooping forward.
- N^o 2 Rises and moves centre back ^{directly behind No 1} She stands on R ft facing R with L ft resting on side with knee slack. The R arm is extended forward and up and the L extended low to the back. The head looks up to the raised R arm.
- N^o 3 Transfer her weight on to R ft and half faces R with her hands clasped behind head
- N^o 4 Steps forward on her R ft, still facing L and takes an arabesque position (i.e. R knee bent and L ft extended back with straight knee) R arm extended forward and L extended back on shoulder level. Her back is turned to audience and she looks over R shoulder.
- N^o 5 Places R hand on ground and lets her R ft slide back so she is sitting on her R side half facing front. The L ft is extended straight back and the R is partially drawn up under the L. The L hand rests on R knee and the head turns to look up at N^o 2
- N^o 6 Does counterpart with her L foot
All hold position for

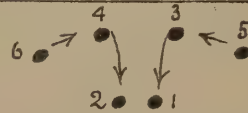
VII

N^o 1 Rises from her kneeling position while N^o 2 steps forward to N^o 1's R hand side. Together they run forward with arms extended softly to sides on shoulder level. Still facing front they rise on the balls of feet and sink heels again with a slight bend of knees.

N^o 1 rises on the ball of L ft at the same time turning to face L. The R knee is raised forward on hip level. The L arm extended forward and R back on shoulder level.

N^o 2 does counterpart on R ft and turning to R (Greek position)

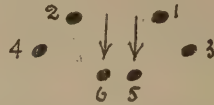
While they are doing this Nos 3, 4, 5 and 6 are slowly moving from their group position and taking places up centre



Nos 1 and 2 separate and No 1 runs to upper L corner and stands and holds position facing centre on R ft with L foot resting on side, arms extended low to sides with palms down, while No 2 does the counterpart going to upper R corner and standing on L ft.

At the same time No 3 and 4 run down centre and do exactly the same as No 1 & 2 did for the first 4 m. of step.

Then No 3 and 4 separate. No 3 going to down L and 4 to down R and hold positions as 1 and 2. While they divide N^o 5 and 6 run forward and repeat the same movement described in first 4 m. of step



N^o 5 and 6 turn backs to the audience and all run into centre forming a circle, holding position on the balls of feet with hands joined on shoulder level

VIII

With hand still joined all move around in circle to L with 8 step hops beginning R ft, head turned to L and make one complete circle

Continuing still around to L in circle, all spin on balls of feet with arms extended on shoulder level (Note - Try to make a complete circle on this spin.)

N^o 1 and 2 break hands, N^o 2 leading to a straight line up stage, with hands still joined. All face R

All kneel on L knee. (The hands are still joined with everyone's L arm forward and R arm back.)

All bend back from the waist and turn head over L shoulder to look front



Interlude. No 1 walks to centre while others slip down into easy reclining positions in place and remain seated.

4

D Solo (Danced by No 1 comprised of 2 Interpretative nature studies)

"The Brook"

Facing R step and saute twice (looking down into water) R L Arms extended on shoulder level, and run to the right and pause on R ft, L ft at back, R arm raised, head thrown back.

2

Repeat back across to left, beginning L ft.

2

Step and saute (big) R L, moving to right again, spin round to right on balls of feet and stand leaning forward, weight on L foot, L arm stretched forward, R arm backwards looking down into the water.

2

Pantomime with R hand pointing up "the sky" pointing down "is seen in the water" draw back as if pleased hands folded.

2

Kneel down cupping both hands, and raise them to mouth as if drinking the water, do this twice.

4

Rise and standing weight on R foot, look at own reflection in the water expressing satisfaction, transferring weight on to L foot, a little forward, blow a kiss to reflection with L hand.

2

Step slightly back on R ft, then forward again on L preparing to jump. Jump over brook-jumping with R ft, and landing with both feet on 3rd count.

1

Run forward with swift small steps, stop weight on both feet then facing right; rise on ball of R ft L knee raised on level with hip, arms stretched out, R arm forward, L arm back, head thrown back (Greek position).

1

E Butterflies

16

Beginning R ft step and saute twice, dancing lightly and carelessly diagonally forward. R watching Butterfly

2

Run across to right and leaning forward, weight on R ft, endeavour to catch Butterfly with backward movement of R hand.

2

Show with slight gesture Butterfly not caught, and catching sight of it over L shoulder step and saute L R diagonally forward.

2

Run across to left and spring up off both feet and come down on L foot trying to catch it.

2

Having lost Butterfly again, run after it with small steps in big circle round to right hand outstretched. With back to audience perch on ball of R ft. Catching Butterfly between both hands on last beat of 4th measure.

4

Run backward on ball of feet down to right corner, keeping hands together.

2

Spin on balls of feet, stop facing front and slightly separate hands, as if to look at Butterfly, show by little gesture of hands and expression of disappointment that it escapes.

2

F A close of her Solo No 1 takes her place at end of the line of girls who have all risen. All face R joining hands, weight on L ft, R ft resting at back, knee slack, heads tilted up

16

4

All make a big step forward on R foot, bending knees, and bending body and head low down forward, step in place on L ft straightening body, step slightly backwards on R ft throwing head back, put weight again on L ft in place (This make something of a rocking movement)

1

Repeat.

1

All step and saute 4 times beginning R ft and raising feet with knees bent each time.

2

Repeat 3 times forward and round to L No 6 and 5 then loosening hands and separating in 2 sets of 3 No 2, 4 and 6 leading to line at L of stage, No 5, 3 and 1 backing to a line facing them at R of stage with the last 4 steps and saute

12

1 • • • • • 2

3 • • • • • 4

5 • • • • • 6

16

With hands joined the two lines advance towards each other with 4 times step and sauté beginning R ft. _____

2

Then move backwards with same step. _____

2

Repeat 4 m. _____

4

Now leaving go of hands No 5 leads off and all follow in a circle round to L with 12 times step and sauté beginning R ft, all advancing on first 2 steps and clapping hands once, then turning in place with next 2 steps. _____

6

All run softly and swiftly to places and fall in positions which were held at rise of curtain. _____

2

16

After this group dance, Nos 3, 5 and 1 move and stand together on L of stage and Nos 6, 4 and 2 move and stand up centre. (Fig. II)

"Kusheen"

Duet. Baby Elves

Babies rise from where they have been sitting by the sleeping Princess and run forward to centre and stand side by side facing front. They each hold a Bulrush in the L hand. _____

4

I

(or hop)

Both step and sauté on the R ft 4 times. _____

1

Reverse. _____

1

Repeat all. _____

2

Each runs around in a small circle to the R and finish facing each other. _____

2

They lower and raise their bulrushes towards each other 4 times. _____

2

Repeat all _____

8

II

16

They both take 4 gallop or sliding steps sideways to the R. _____

2

They step on the L ft to L side with L knee slightly bent, R ft drawn up and tucked behind L knee. Hands hold the bulrushes on the L shoulder and the head is tilted to the L. _____

1

Reverse stepping on R foot. _____

1

Repeat all reversed to L. _____

4

They run backward on the balls of the feet. _____

2

Stop and look towards R shielding eyes with R hand. _____

1

Reverse. _____

1

They run forward with baby steps. _____

2

Face each other and placing forefinger of R hand to lips say "Hush". _____

2

16

III

They join R hands and circle each other with 4 polka steps begin R ft. _____

4

Facing front step on R ft to right side, with R knee slightly bent, L ft drawn up and tucked behind R knee. Head is tilted to R. _____

1

Reverse. _____

1

Repeat last two measures. _____

2

Both turn R and with back to audience they take 4 polka steps to where the Princess is sleeping arriving one at each end of the couch. _____

4

They look at the princess and then at each other, putting the forefinger of R hand to mouth and saying "Hush". _____

2

They turn and steal off R on tip-toe keeping finger on lips. _____

2

16

Pantomime

IV

At close of the baby duet the Fairy Queen walks up centre and looking off L sees Prince coming. _____

4

Facing front again she motion to the guardian Nymphs who are L of stage, to cross over to the princess, then does same towards those who are at back of stage turning a little to the R to do so and raising her wand. _____

3

She stands thus with arms raised, while the Nymphs run and surround the Princess completely hiding her.	6
Prince Charming enters wearily centre L, (Fig. 3) walk down stage a little brushing the back of his R hand across his forehead.	4
Then he looks up and round, and walking a few steps round to the L suddenly sees the Fairy Queen up centre.	3
He goes quickly up to her and kneels at her ^{feet} on his L knee, both hands held towards her imploring to know what has become of the Princess Fairy Queen smiles at him and raises her wand.	1
The Nymphs fall back either side of the Princess, the Prince rises and takes several steps backwards down L and stands arm outstretched to side expressing delight and amazement as they separate and he sees his Princess (Fig. 4)	5

V

Pantomime

Keeping arms outstretched Prince Charming walks slowly straight across stage towards the Princess his eyes fixed on her all the time as if entranced,	6
standing at her feet, but sufficiently facing front for the audience to see his face, he bends a little towards her looking into her face. (Fig. 5)	2
Bending lower he kisses her.	4
Rising he steps backwards a couple of steps to R and watches her as she awakens, taking care not to cover her from the audience.	4
Princess sits up looking about her, then she sees Prince and rises holding out her R hand towards him, he goes quickly to her, kisses her hand and remains standing on her R side.	4
The Nymphs move into line across up stage and Fairy Queen goes down extreme R. (Fig. 6)	4

VI

Entrance of Herald, King, Queen, & Pages

The Herald enters from upper L walks a couple of steps forward, then steps back and stands facing audience up L bugle raised to his mouth	2
The King and Queen enter followed by pages bearing their trains, the King holding the Queen's R hand in his L hand.	4
The Queen seeing the Princess leaves the King and goes to her and they embrace.	4
The King watches them and then follows the Queen across and stands at her L side the Princess leans towards him, give him her L hand for a moment in front of the Queen.	5
The Prince meanwhile bows twice, first to the Queen, then to the King, both acknowledge it. (Fig. 7)	15

Entrance Court Ladies

The 4 Court ladies enter in single file from up L, with their arms tucked in their sleeves. They take 6 sliding two steps down centre and up round to the L and finish in line facing the Royal Group (Fig. 8)	6
They bow low, the King, Queen, Prince and Princess acknowledging it	2
The 8 Peasants now enter from down R with hands to their waists. They move round stage with 6 sliding two steps stamping each time on 2 nd count, the first 4 proceeding to up centre the last 4 remain on the L of stage. (Fig. 9)	6
They all make a low Russian bow to the King and Queen.	2
The 3 Maids of Honour now enter from up L. They polka across stage to down R with 6 polka steps beginning R ft.	6
Turning to face up stage, they curtsey low skirts held circle in both hands (Fig. 10)	2
The Jewel Bearer enters from down L, carrying the bridal veil and wreath high in both hands, she runs round the stage to the R on her toes in 5 th pos: R ft front, until she is before the Princess, then she curtsey low laying the bridal veil at her feet.	8
Rising she runs down R and joins the Fairy Queen while 2 Maids of Honour go to Princess.	2
Maids of Honour fix the wreath and veil on the Princess's head and step to their places down R, every body expresses delight when the veil is fixed and Prince kisses her hand.	6

VII

Bridal Valse

Princess Xenia and Prince Charming

Intro:

The Prince leads the Princess to centre.

I

Both beginning with the outside foot, the Princess with R ft and Prince with L they make 4 pas de basques forward, arms extended softly to sides.

The Princess spins around in place to the R on the balls of her feet while the Prince stands and watches her with the weight on his L ft.

The Princess stops, facing front, and takes a position on the ball of R ft with L knee raised forward on hip level, arms extended to side, and head turned to look over L shoulder. At the same time the Prince moves forward a few steps so as to be behind the Princess, and stands with weight on R ft. He supports her in her position by placing both hands at her waist. He looks into her face over her L shoulder.

The Princess drops her weight on the L ft and both beginning with outside ft, they make 4 pas de basques backward.

Repeat the second 4 m of step.

II

The Prince turns out to L with a step and spring up off the L ft, R ft extended back with knee bent; L arm raised forward and R arm back and makes 1 valse step forward with the R ft arms extended low to sides. The Princess does the counterpart of this step beginning with the R ft turning out to her R.

This step is repeated twice more. They finish facing each other, The Prince up L and Princess up R.

They run towards each other. The Prince holds his arms out to catch ^{the Princess who runs under his extended R arm.} avoiding him and running past him to L of stage and stops with weight on L ft looking back at him over R shoulder. The Princess turning and standing so as to face her again.

She takes 4 valse steps straight backwards him watching him over her R shoulder. He stands and watches her with extended arms towards her. This brings her almost within reach of his hands.

Gliding the Prince again the Princess runs swiftly down front and he follows her. Then she spins on balls of feet to the R and rises on R foot in Greek position, Prince supporting her as before.

III

The Princess turns to face Prince. They both extend arms to side on shoulder level and she lets her wrists rest on his. In this position they valse and finish centre front.

She runs down L and he follows after her.

She takes the Greek position on her L ft with the R knee raised and arms folded while the Prince supports her.

She now runs over to the R and Prince follows her.

She again takes Greek position on the R ft with L knee raised on hip level and is supported by the Prince.

IV

They face each other. The Prince kneels on his L knee extending his hands towards Princess. She makes a little step forward towards him on the ball of the L ft placing both her hands in his, raising the R ft high to the back and holds this position. (She must stiffen her back in order to hold this position.) The Prince is looking at her.

Still in this position she bends towards him bringing her mouth close to his, then turns her head quickly away as he attempts to kiss her.

Releasing her hands she valse around to R away from him and stops on L ft and looks at him over L shoulder coquettishly. Her hands are folded under her chin. He remains kneeling with arm extended towards her.

She again runs over to him and takes both his hands.

Repeat first 6 m. of this step.

The Prince rises and they move towards each other. He places his R arm around her waist and take her L hand in his L hand, while she extends her R arm to the side. They both stand with the weight on R ft.

V

In this position and both beginning L ft, they move around in circle to L with following step: Both step and spring up off L ft, R ft raised and extended at back.

Both valse straight forward with R ft looking at each other all the time.	1
This is repeated 4 times.	8
Disengaging herself from Prince's arm the Princess runs diagonally forward R followed by the Prince.	2
She spins around in place to R on ball of feet while Prince watches.	2
Then she rises on ball of L ft. profile to audience, R knee raised bent on hip level, throws her body back as far as possible, both arms extended down at back, head turned front. Prince catches her round waist supporting her, his L arm under her and his R arm so that she leans well back over his L arm. His weight is on his L ft, and he looks down at her.	2
At close of this number Prince leads Princess back to her place	2
Finale Galop	18
VIII	
Maids of Honour beginning R ft. lead across stage with 8 sliding. Two-steps stamping on 2nd count. Peasants, Court ladies and Nymphs fall into line behind them with the same steps and all face front (Fig 11)	8
With arms extended to sides rather low, all step and sauté twice R. ft L. ft, swinging the free foot up forward and rather across the other	2
Then lowering arms all run forward keeping lines straight, and stamp R foot putting weight on it, tilting heads up and flinging arms out wide on shoulder level palms up.	2
Keeping this position all move backwards with 8 paddle steps weight always on R foot	4
	16
All proceed to places as shown in (Fig 12) with 4 sliding Two-steps, the Maids of Honour leading to L; the first line of Peasants turning and leading to R, the 2nd line to the L; The Court ladies lead 2 to the R and 2 to the L; the Nymphs move backwards; then they all pivot or paddle in place round to the R, L hand to waist R arm raised, and stand facing front.	8
During the last 8 m. of music the Fairy Queen moves up stage and takes her place up centre side by side with the Witch Spiteful who enters from up L. The baby fairies run on and form line behind their Queen and the baby Witches behind the Witch Spiteful. The Queen and Witch lead down stage with 8 sliding Two-steps; the Queen leading down R, the Witch down L followed by the times who run after them and form a Semi-circle round them. King, Queen, Prince and Princess meanwhile take their places up centre (Fig. 13)	8
	16
The King, Queen, Prince and Princess lead down centre walking, and take places, the Maids of Honour slipping in behind them.	8
The baby Elves run in from down R carrying the bridal bouquet which they give to the Princess, kneeling before her with their backs to the audience and holding it up with both hands, after she has received it they rise and turn to face front (Fig. 14)	8
	16
The Palace Guards enter now 6 from up R and meet 6 from up L in straight line they march forward till leaders meet, then face front and continue down stage forming 2 diagonal lines and face front.	16
During the last 8 m. of their march the Herald moves across and join the Rose Bearer and the Nymphs close in and move forward a little (Fig. 15) Now all balance forward on R. ft and back on L. ft twice.	4
Then all join R hands, King & Queen, Prince and Princess; 2 Pages, 2 Court ladies; Peasants form 2 stars; Nymphs, Baby Fairies, Witches, Soldiers, Fairy Queen, Jewel Bearer and Baby Elves, Maids of Honour in set of 3; Herald and Rose Bearer together, all walk around each other with 8 walking steps (Fig. 16).	4
With arms folded facing front all advance forward R. L. and close feet together with stamp and retire in same way.	4
All pivot or paddle step round to R in place and finish facing front with stamp of R foot flinging arms out wide on shoulder level palms up and tilting heads back.	4
	16

Fig. I

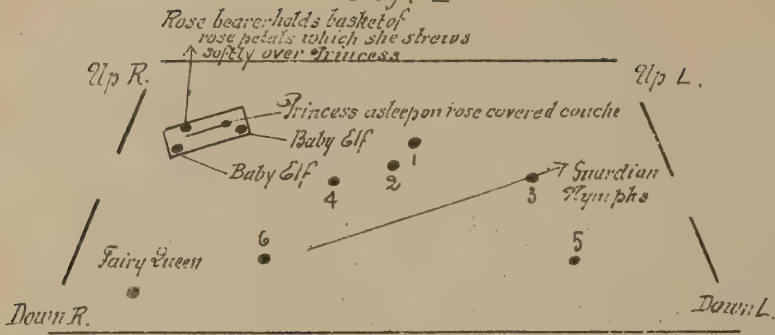


Fig. II

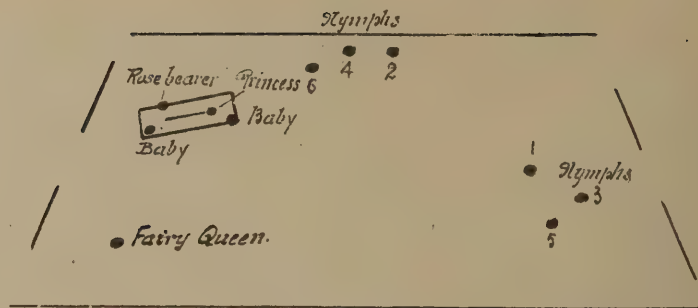


Fig. III

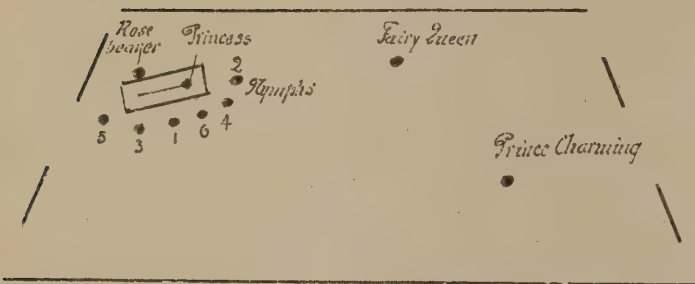


Fig. IV

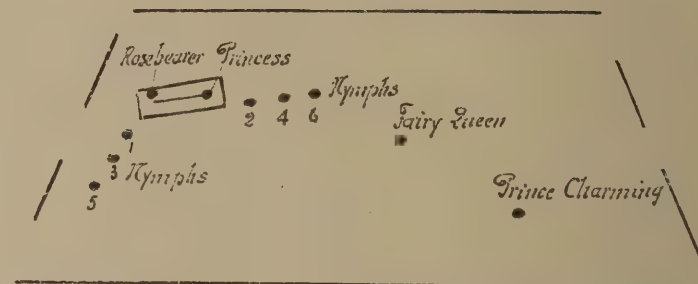


Fig. V

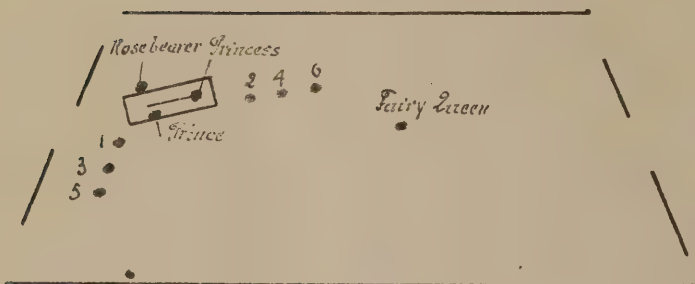


Fig. VI

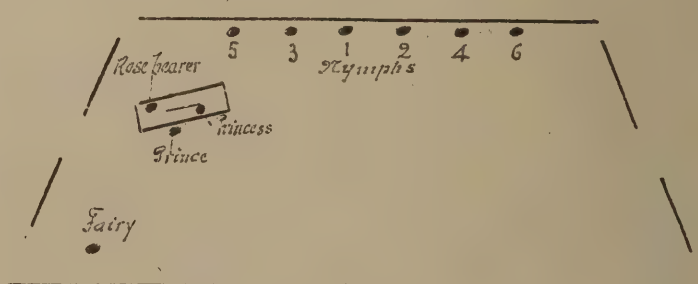


Fig. VII

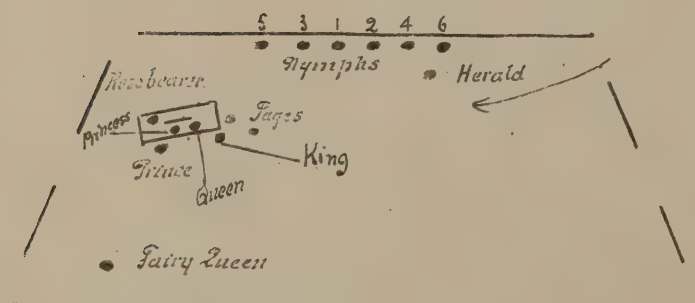


Fig. VIII



Fig. IX

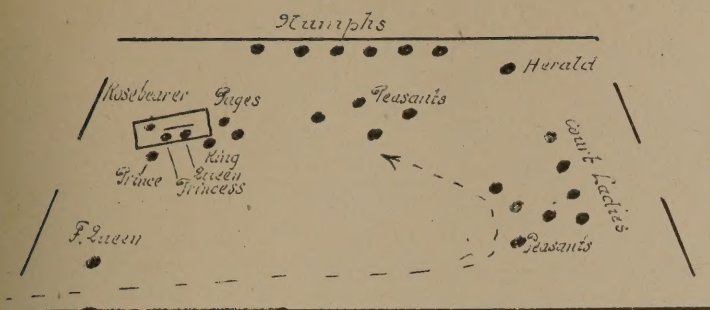


Fig. X

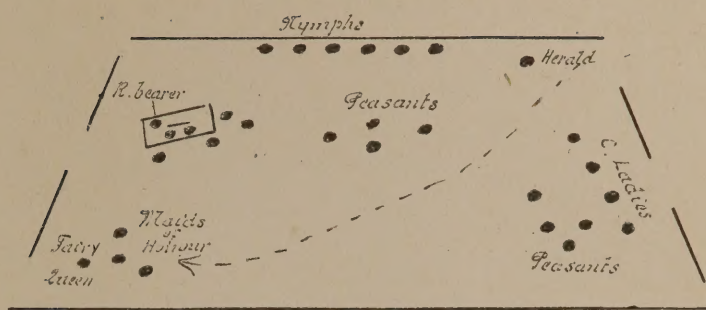


Fig. XI

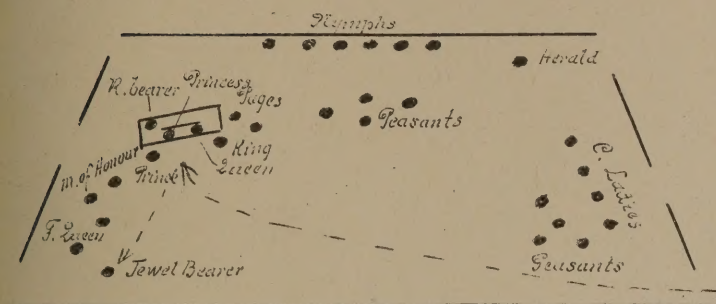


Fig. XII

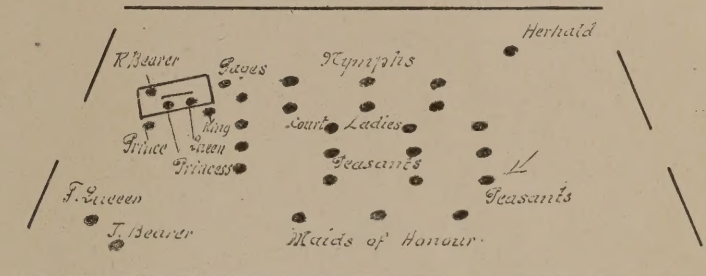


Fig. XIII

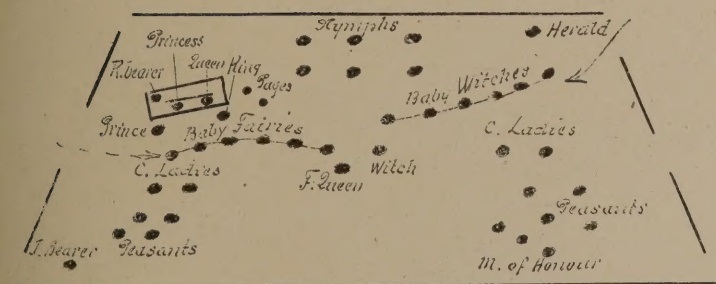


Fig. XIV

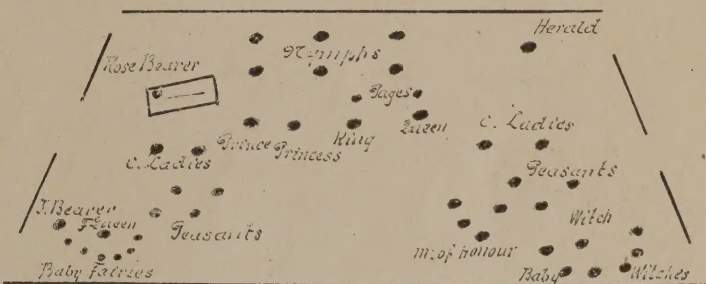


Fig. XV

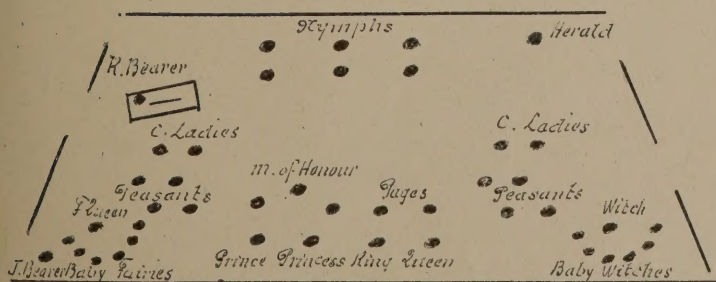


Fig. XVI

